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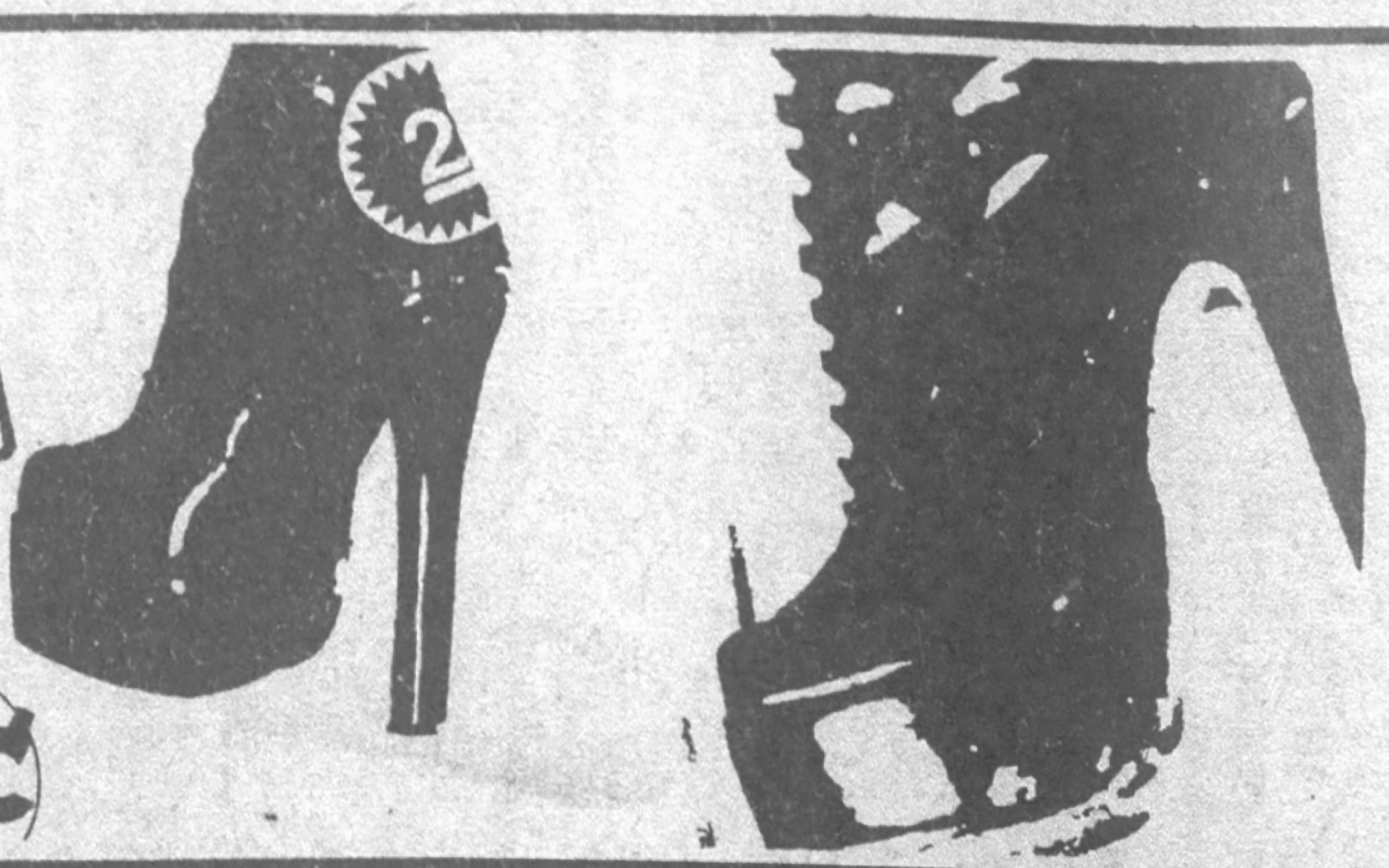
CLE

CLEVELAND

PRINTED IN U.S.A.



94¢

EXPOSED

STARLETS and CHORUS GIRLS

DOUBLE AGENTS!

richie ramone

PLUS

inside exclusive

★TV! MOVIES

BEYOND the new wave

Mike Mellon

BEYOND THE NEW WAVE PROJEX -- 9.19.77

DATA-BURN PROJEX DIVISION

Background: The Data-Disposal Adjunct (D-DA) indicates that more, newer and therefore better data must be instantaneously and totally absorbed into the system. That system, in turn, therefore, requires More Space (MS) to contain More Data (MD). Data Growth, however, being a geometrical progression and Space Expansion being an arithmatical progression, the system is soon burdened with Data Overload/Space Debit situation requiring that old and therefore useless data be voided at an ever increasing rate to meet the requirements of the newer and therefore better data.

Examples:

1. Action-Cam collusion with Ann Noske on the Little Arthur Noske series.
2. Higbee's Punk Fashion Boutiques Note: The D-DA may be coded as: More Data, More Space, Throw It Away.

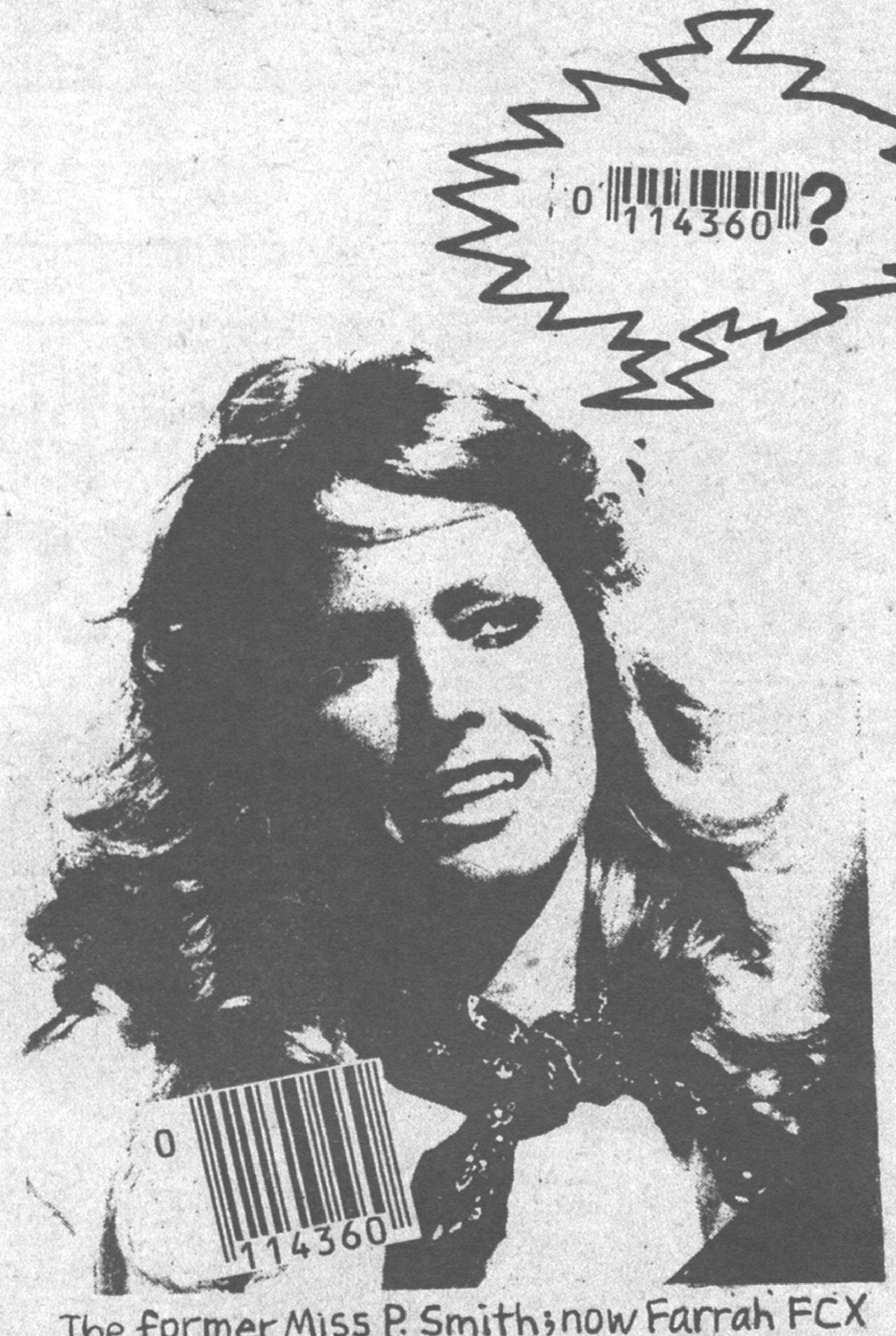
Problem: The New Wave Syndrome and The More Media Syndrome are presently operating at near DATA-BURN level making for a bearish situation in the Futures Market—very much like spending your down payment (See ED STINN CORRELATIVE). No future.

Required: Projex designed to overload present and existing capacities abruptly and thereby creating a DATA AFTER-BURN SITUATION in which massive massive, immediate and uncontrollable Total Data Disposal is enevitable.

Suggested Projex:

A. ALL GIRLS FARRAH PROJEX-- each numbered and date-coded for digi-scan frigister readings.
B. ALL MALES BERT PROJEX-- each numbered and date-coded as in Suggested Projex A.

Crocus Behemoth



The former Miss P. Smith; now Farrah FCX (frigister code) 781B-114360

HOME

PERE UBU taking break from Thurs nites at Cove to work on first album. Scheduled to go into Suma Recording late October. Phonogram creating new label to be American counterpart of Stiff Records. Ubu and the company have agreed on terms and, tho no contracts signed yet, band has been told to book the studio time. Album tentatively scheduled for January release. Possible title: The Modern Dance.

Meanwhile, "The Modern Dance"/"Heaven" 45 w/ 3 color pic sleeve is released as a limited edition, 1000 copies pressed for sales. One and possibly both songs to appear on LP.

Also meanwhile: Hearthan concidering LP release of remastered first 3 45s plus an earlier version of "The Modern Dance" recorded June '76. Personnel for session: C. Behemoth (vocals), Tom Herman (bs, gtr), Scott Krauss (drms), Allen Ravenstine (synthesizer), Tim Write (gtr) and Alan Greenblatt (gtr). First 3 UBU 45's have sold over 10,000 to date.

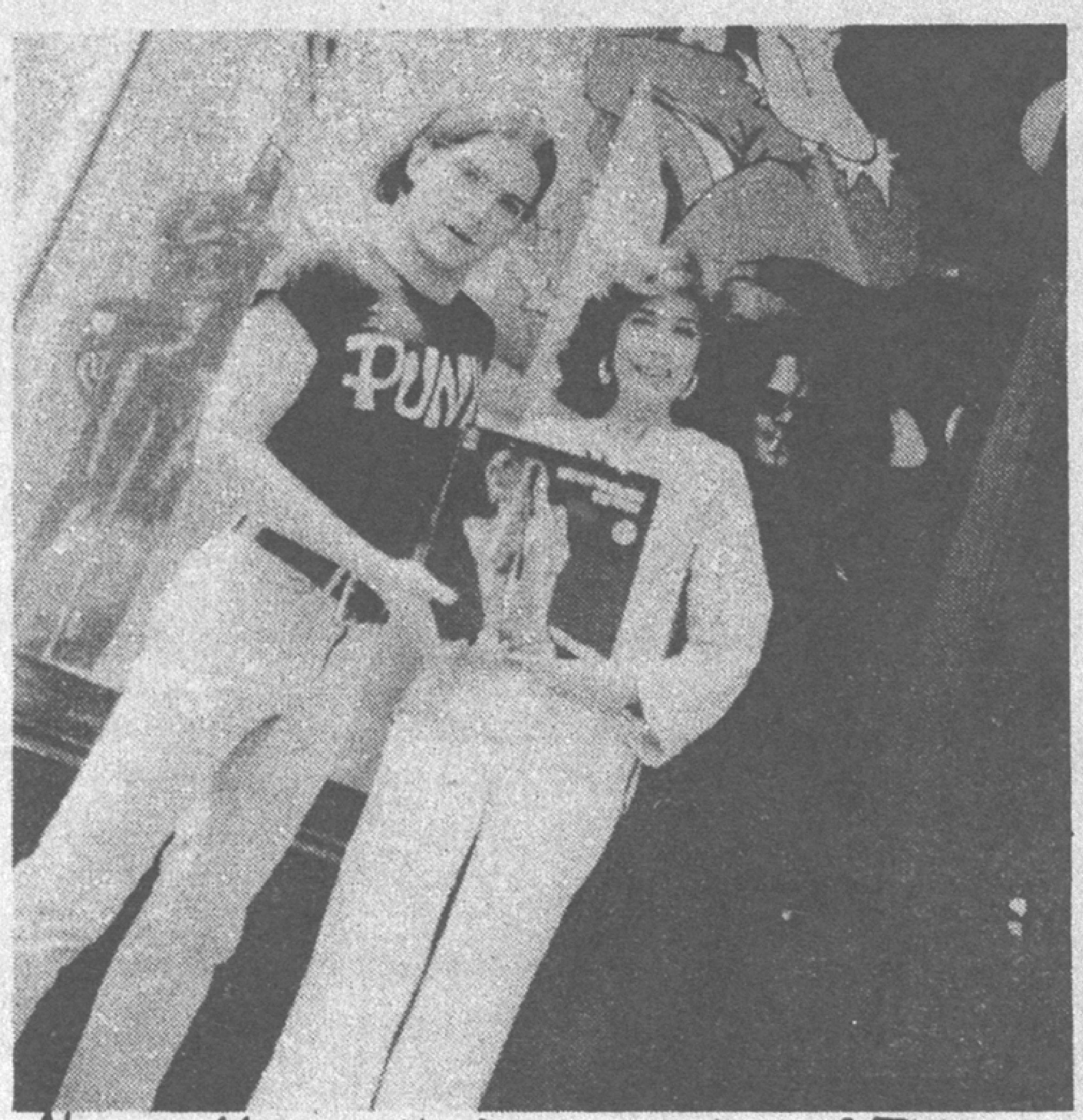
COMING UP AT COVE: Destroy All Monsters return Sept. 29. Jim Dowd at Cove hoping for return of DEVO the following Thurs, however check for more immediate news. Boys still doing well out on West Coast. Intrest from Capitol-EMI. Planning on soon return but situation fluid.

While on coast did some recording at Record Plant-"Uncontrollable Urge"+"Johnny." Second 45 planned soon. Probable songs: "Sloppy" + "Blockhead". David Bowie has expressed interest in Producing a Devo album.

Devo media: Seen on Channel 2 in S.F. Also see interview with them in SEARCH & DESTROY #2.

THE DEAD BOYS were in town cooling out before release of first Sire LP, YOUNG, LOUD & SNOTTY and start of around the country tour. Dates with Dictators therein included. Should be playing Cove in October. Items: Mr. Bators in at The Drome didn't have much nice to say about Brit punk scene.. word is that Mr. Chrome been chumming it up recently with ex-Alice Cooper guitarist Glen Buxton... Mr. Blitz now a blonde. Read about their seemingly "amazing" sex appeal in the SEX column of October HIGH TIMES. Demand to hear "Sonic Reducer."

Two page memorium on PETER LAUGHNER written by Lester Bangs in new issue of NEW YORK ROCKER.



Above: Maeve McGuirre, star of TV's "Edge of Night" takes time from busy shooting schedule (LAX-NYC) to get back to her Midwest punk roots.
Below: The Suicide Commandos, from Minneapolis, in CLE for first gig in the flats.

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from cbgb's
SAFETY
FILM
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27
28A
29
ILFORD
26

Heard 4 song tape of Kevin McMahon's new group, LUCKY PIERRE. Real hot Cle pop!! More hit stuff. Band hopes to play Cove in month. A must-see when do. Line-up: Kevin McMahon (keyboards, vocals), John Guciardo (gtr), Dennis DeVito (gtr), Tom Lash (bass). Drummer position undecided, hopefully situation won't delay debut.

Nick Stephanoff has joined NYC's faves The Cramps, replacing Miriam Linna on drums. Is ex-drummer, The Electric Eels.

JAY VECCHIO, ex-Orville Normal, playing bass with Gary Dickson's Quadron.

Clone Records down in Akron planning 3 more releases for sometime in December: a 45 from TIN HUEY, a 45 from THE BIZARROS and a NICK NICHOLAS (from The Bizarros) "solo" E.P. Clone urging HUEY to record 2 of more rnr oriented songs. Harvey Gold from that band to play on Nicholas E.P. . . .

Also, STYRENE MONEY BAND to go into Suma to record new 45, in October.

RECENT CLE RELEASES FROM:

Don Young's Production- Semi-regulars at Cove. Release soon. No info on names of songs. Recorded at Suma w/ K. Hamann.

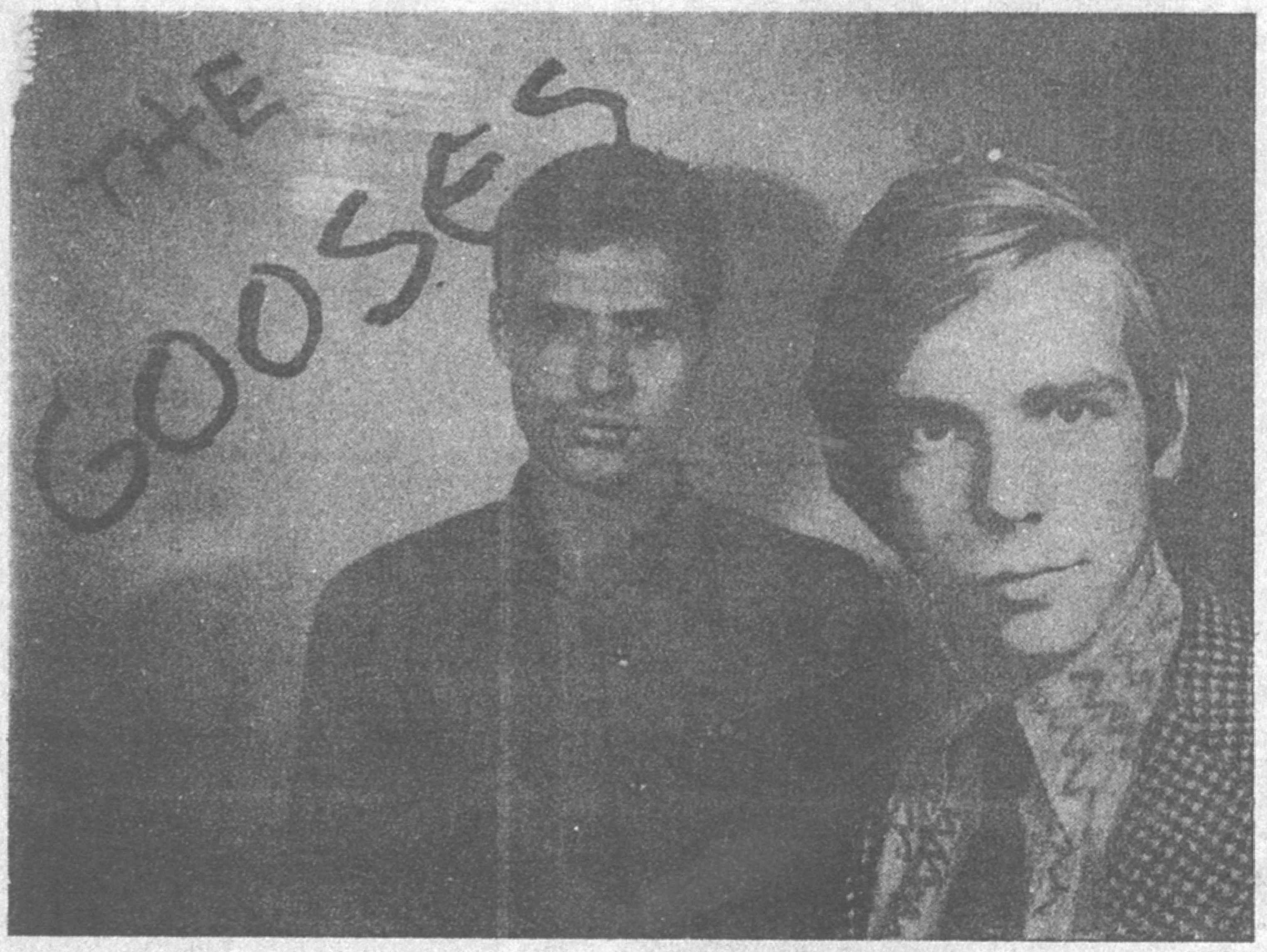
Pistol Whip- Not actually CLE. Punk band from Erie. "who are the untouchables? I see them on the street. who are the untouchables? Down at the beach."

The Wild Giraffes- Teens from Euclid or Mentor. Play at Looking Glass. Recorded at Terra Tu.

Don Kriss- "Veteran" of Top 40 Circuit - Target + others. All sorts of establishment celebs make up studio + live bands.

Hieronymus Bosch- No data. Seem to be "laid-back." Real suburban roots.

Human Switchboard- From Lyndhurst. 3 piece outfit. Talk about moving to Columbus + possibly playing out.



The Gooses are Greg Morell and Steve Szilagyi. Steve plays drums and guitar. Greg plays guitar and Recording studio. Sometimes they play live. Sometimes there is trouble. They used to be called Bun-Zola. Greg learned to play guitar from Ventures records. Steve learned to sing from the Soviet Army Chorous and Band. They have a record out. It is called "Just a Tailor"/"Is it New?" The Gooses will make a new record soon. It will be a beautiful recording. Contact MSI Records, Box 96027, Cle, O. 44101.

CLE DISCOGRAPHY

** THE BIZARROS--E.P.: Side1 "Lady Doubonette", "I bizarro"
Side2 "Without reason", "Nova"--
Gorilla Records

**DEVO--"Mongoloid"/"Jocko Homo"--Booji Boy Records

**THE DIAMONDS--"Sight for sore eyes"/"Parachute woman"
-- "I'm in trouble"/"Be here, be there"

DON YOUNG'S PRODUCTION--Release imminent. No other info.

**THE GOOSES--"Just a tailor"/"Is it new?"--MSI Records

HIERONYMUS BOSCH--"Rollin' in fire"/"Dear debby--Enigma

HUMAN SWITCHBOARD--E.P.: Side 1 "Fly-in", "Distemper"
Side 2 "Shake it, boys", San francisco nights"
Under the Rug Records

DON KRISS--E.P.: Side 1 "Too much traffic"
Side 2 "Vanessa", "Out on my own"
Carrot Records

MAXX BAND--"Too much lovin'"/"Whiplash"--Maxx Waxx

**MIRRORS--"Shirley"/"She smiled wild"--Hearthan 105

**PERE UBU--"30 seconds over tokyo"/"Heart of darkness
--Hearthan 101
-- "Final solution"/"Cloud 149"--Hearthan 102
-- "Streetwaves"/"My dark ages"--Hearthan 103
-- "The Modern dance"/"Heaven"--Hearthan 104

**POLI STYRENE JASS BAND--"Drano in your veins"/
"Circus highlights"--Mustard

QUADRON--"I love that feeling still"/"Never is such a long time"--Ricochet Records

**TIN HUEY--E.P.: Side1 "Puppet wipes", "Cuyahoga creeping bent"
Side2 "Poor alphonso", "Tin huey story"
--Clone CL 002

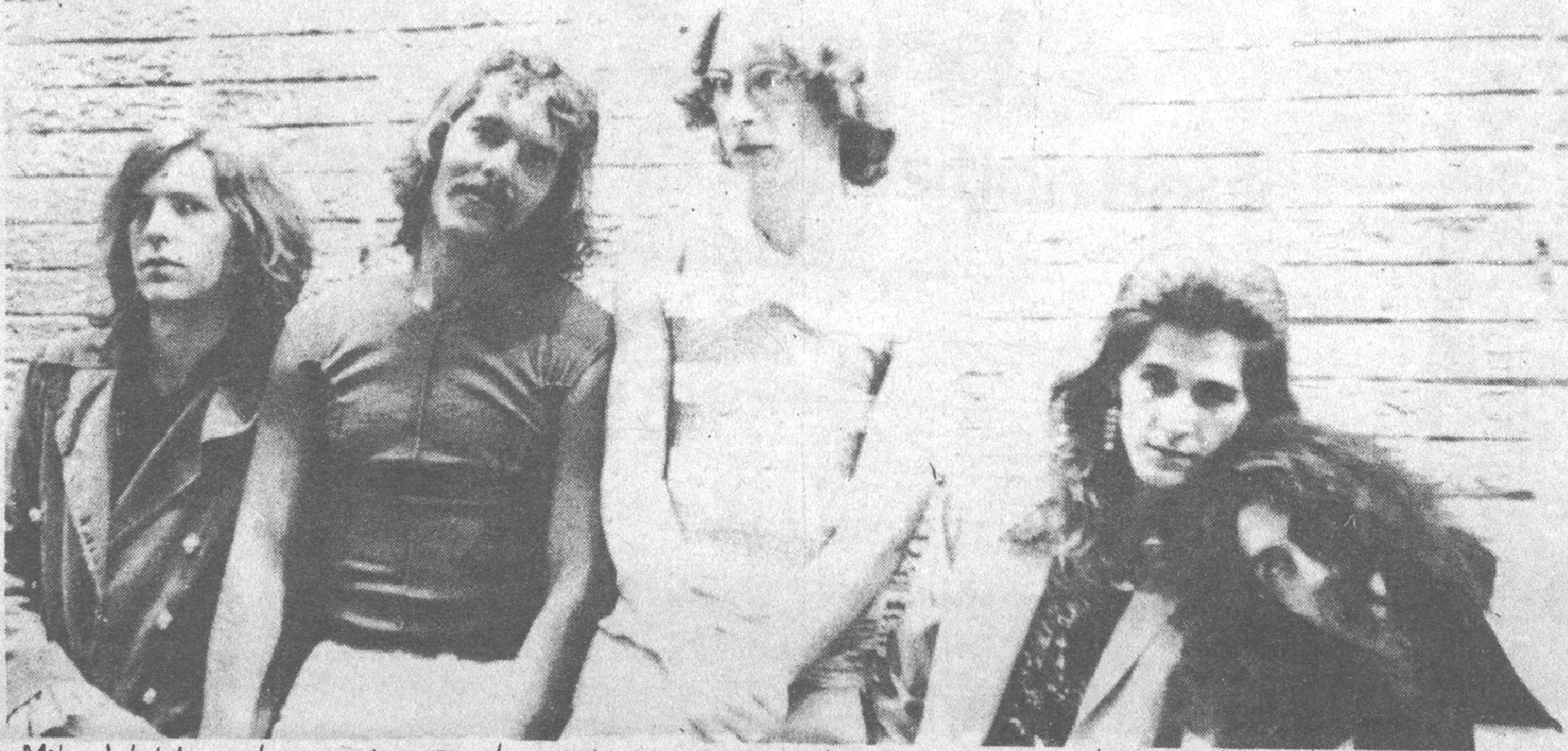
WILD GIRAFFES--"New era"/"Dreams don't last"--Neck

15-60-75--JIMMY BELL'S IN TOWN--Water Bros.

THE BIZARROS/RUBBER CITY REBELS--Clone 001

DEAD BOYS--YOUNG, LOUD, AND SNOTTY--Sire 6038

MIRRORS



LtoR: Mike Weldon-drums, Jim Crook-guitar, Craig Bell-bass, Paul Marotta-keyboards, Jamie Klimek-guitar.

This isn't an article about a single: if you knew of the band at all, you'd buy the single regardless; if you didn't, you'll need more than who played what. It's not really about a band either; Who is less interesting than What, in Mirror's case. It's about a time and way of doing rock'n'roll in Cleveland which is now gone past remembering but which four years ago formed the basic situation of our lives.

There was a time when, if you started a rock band, this is what you did, You got Marshall amps and you played "Smoke on the Water" like everybody else, meaning loud, and you wore satin shirts and got a few bookings on which you did two originals, last set. All right, there are still plenty who do that, but it's easy to forget now that four or so years ago that was all you could do in Cleveland. Unless you did this. You got together with some of your high school friends who also liked the Kinks and the Velvets and got Fender tube amps and Gibson guitars and found somebody who had a basement you could practice in, and you stayed there for the next six years. Well, you might change basements. But you couldn't play out and didn't even think of getting a recording contract.and didn't have anybody who liked you, and you were doomed to a life of bitter frustration, and you loved it. Four years ago, if you played rock in Cleveland, and didn't play "Smoke on the Water" and weren't the Raspberries, this is what you did, and this is what Mirrors, who were maybe the quintessential basement band, did.

They were, most of them, kids from Lakewood High that Jamie Klimek had pointed to saying, "You play this." They were completely unprofessional. They tuned for five minutes between every song and they were never in tune. If you liked them, they didn't care; hatred made no difference either. They played a few times at the Viking Saloon and had one long running gig at the Clockwork Orange, and another in the lona series of Eddie's crummy great bars. Nobody ever tried to sign them. They never went anywhere. They broke up two and a half years ago.

They also captured the middle-period Velvets sound more completely than anyone before or since. They didn't play like the Velvets, they took up where the Velvets left off. They sang about "lust and degradation"; they didn't get cute and call it punk or afternoon delight. Their songs were evocative, cynical, tender and brutal all at once. Jim Crook and Jamie Klimek, their guitarists, sounded like razors mating in trash cans over a steady Maureen Tucker 4/4 from Mike Weldon. Nobody sounded like them. They were the best and the only band around. I used to drive 80 miles to Cleveland and back every Tuesday night to hear them.

A Mirrors single will soon be released on Hearthan records. On it is, as in the old quiz answer, all of the above. "She Smiled Wild", formerly "Jailbait" was recorded in live mono in Jamie Klimek's basement on Storer Avenue; it features a stunning performance by the Mirrors guitars, Jim Jones' bass, and lots of tape hiss. The vocals bring back nostalgic memories of Mirrors' vain struggles to get their levels even close to right. But "Shirley" goes back to a recording session Mirrors did in Columbus in 1975; the professional recording and Paul Marotta's keyboards lent grace to an almost heartbreakingly beautiful song:

> "We lived in a castle of mirrors
> that reflected perfection
> when she was near"

If instead of "Loaded" we had had "The Fourth Velvet Underground Album", "Shirley" might have been on it.

Most all of the rest of the Mirrors tapes were unsalvageable, having been done for the band one at a time when nobody else was listening. The only way to hear more is to go hear the Styrene Money Band, lead by Jamie Klimek and Paul Marotta. The band does, among other things, the Mirrors polka, "Cheap and Vulgar." Of course, Tony Fier plays a less confined beat, and the band does have the irritating tendency to stay in tune. But they do play the old songs, and maybe, with encouragement, Tony Fier will someday learn to play the drums as well as Mike Weldon.

Yes, I know what I just said. But rock critics tend to wear rear-view sunglasses. Some are waiting for the next Beatles, or Stones, or Velvets. Me, I'm waiting for the next Mirrors.

Charlotte Pressler

DEVO
at MAX's
JULY 7·8·9
'WHAT WE HAVE HERE IS DE-EVOLUTION'
– NYC CHIEF OF POLICE DURING BLACKOUT JULY 13 NETWORK NEWS
FUTURE
DEVO

OUTSIDERS

CLE: Tell us about The Starfires.

TOM KING: When I formed the band in '58 my main concern was recording. To make money, of course, we had to play the clubs, which we did as Tom King & The Starfires from '58 to '65. In the begining, when we were still in high school, we had three guitars in the band, which was unheard of for the time.

WSRS, now WJMO, had a jock with a show called "Pink Cloud". He played the hell out of a demo we did called "I Love You Cause I Love You." Jocks could do that then, before the payola scandals hit. The song had a pretty heavy sound for the time. Real guitar-oriented. We pressed them on a machine my uncle had in his backyard but the records didn't go anywhere. The most success we had was with a song called "Ring of Love" that we were gonna release on my uncle's label. We took a demo to Carl Reese of WHK and he suggested taking it to New York and adding a big production sound. I wanted an earthier sound but my uncle finally persuaded me. When we brought it back to WHK they said they wouldn't play it until it was a hit. So we took out lots of ads and did a lot of promo and finally got it up to Top 30.

CLE: The Starfires recorded the Ghoulardi Show theme song I hear.

T.K.: Yeah, "Stronger Than Dirt." There was a group called the Marquees that had a song based on the theme of "Stronger Than Dirt" but slower and different from The Starfires version. version. I was friends with Ernie Anderson at the time and he needed a theme song for his show. We did it as a joke. Jimmy Fox was on it. We had a hundred copies pressed on my uncle's label.

CLE: How did The Starfires become The Outsiders?

T.K.: In '65 The Starfires were a seven-piece group doing blues and shuffle beat, playing the bars - places like the Dore Lounge across from John Adams. But I had to get rid of the horns for financial reasons so I picked up Sonny Geraci out of high school to do the singing and be a front man. He started right in bugging me to do some recording. I was disgusted with the whole business by then, and wasn't interested. Sonny wanted to do a Beatles tune. I kept telling him it'd be a waste but I finally gave in and sometime soon afterwards I was driving down the Shoreway with my brother-in-law (Chet Kelly) and he suggested the lyric line of "I can't wait forever", and I said, "So?", from which we got into some typical-for-the-time "heavy" rap about relativity and came up with "Time won't let me wait forever."

Grand TURKEY Drawing
DAILY AT-
Cosmic Comics
Colonial Arcade #22
Cleveland, Ohio 44115
696-0710
THESE CARTOONS AREN'T FUNNY! YOU SHOULD BE ASHAMED OF YOURSELF!

I went home and decided to write the song like it'd been done by a combination of some English and Motown producers. I crossed the two-- Motown brass behind an English guitar sound. That was The Outsiders sound. When the record came out I wanted to go on the road with a horn section to get the sound live, but management superceded.

Anyway, it took four hours to record "Time Won't Let Me" on a Sunday afternoon at Cleveland Recording. Ken Hamann mixed it.

My attorney gave me Roger Karshner's number, who was the Capitol rep in town. I called him up. He wanted to hear it over the phone which I thought was a strange way of doing things but I played it and he said it was a smash. Capitol accepted it and sheduled it for release after Christmas of '65.

Karshner became our manager and told us to quit our jobs and get our act together. We practiced five days a week and we starving, waiting for the record to come out.

Karshner didn't want to tell anybody at first that we were from Cleveland. He picked out our clothes in England and had them sent to us. He renamed us The Outsiders and had Capitol send out telegrams from their London office saying, "The Outsiders are coming." He did this whole thing like we were an English band. The record came out and hit big. It was Number One for thirteen weeks.

The OUTSIDERS '66 - from left, Mert Madsen, Bill Bruno, Tom King, Sonny Geraci and Rick Biagiola.

Our drummer was scared of being drafted so he joined the air force and we did the rest of the first album and a promo tour with Jimmy Fox back on drums. He did the Hullabaloo Show with us but he was still in high school and his parents didn't want him going out on the road anymore so we had to replace him. His picture had to be airbrushed off the cover of the first album, which is why one of my legs is missing.

CLE: Why didn't you record more originals. You did more covers, it seems, than your own stuff.

T.K.: Our managers were more interested in booking gigs and getting their percentages than having us record. So we did a lot of travelling, things like six weeks in a Greyhound Bus with the Gene Pitney tour. We didn't have much time for writing. We had to do the first album in two weeks. It was too rushed and not very good and as soon as it was done we had to go back out on the road after being persuaded to let the album slide. In '66 I really believe we were the best performing group there was but our recordings were never as good as our performing. We never had the time to work on them.

But the first album did very well following on the success of "Time Won't Let Me." It had "Girl In Love" on it, which I hated, but it became a hit too. Then it came time to do another single and I hadn't had any time to write and I was really uptight about it. Karshner told us to do a cover. I didn't agree but I went along again, so I incorporated The Outsiders idea into a '50's Isley Brothers tune called "Respectable" and it became a hit. And we kept on touring.

CLE: Why did you leave the band?

T.K.: It came time to do yet another single and like always I still hadn't had time to do any writing so I met Scott English in New York. He'd written "Bend Me, Shape Me" and I decided I liked a tune called "Help Me Girl". We recorded it only to discover The Animals were also doing it. Both came out at the same time and it was a pretty even struggle up the charts.

The turning point came, when in Texas, where we always did very well, I first saw a copy of the record and saw that my name had been removed as producer. I was upset and called Karshner to tell him I was quitting. Relations with our management broke off and they promised me that the record would never get played in Ohio again, which, for some reason, happened. It lost all support and that was basically the end. I continued to record, write and produce but I stopped touring even though Sonny and the rest of the band stayed out on the road for awhile.

CLE: After you left, the group got on Super-K, and then something about Motown

T.K.: Some producers there gave them a song which they swore was a hit called "Gimmie Gimmie"-- they were the same producers who were doing all that bubblegum stuff for Super K. Things broke down and then the group was supposed to do some stuff for Motown's Rare Earth label but the band had been misrepresented to the management and nothing ever came of it, and the band finally dissolved in late '69.

TOM KING AND THE STARFIRES

"I love you cause I love you"/"Please don't leave me"--Pama 115 (released '59)

"I know"/"I love you cause I love you"--Pama 116 (released '60)

"Billy's blues"/"Chartreuse caboose"--Pama 117

"Ring of love"/"Cheating game"--Pama 118 (released '61, some national distribution; rockabilly instrumentals)

"Night walk"/"Take off" (aired locally as demo; never released)

"Stronger than dirt"/"Maybe baby"-- E.M.K. 101 (released '63; guitar/sax wall of sound attack; manic 'A' side, 'B' side good cover with Tom King on vocals)

THE OUTSIDERS

LPs; TIME WON'T LET ME--Capitol ST 2501
ALBUM #2-- Capitol ST 2568
IN-- Capitol ST 2636
HAPPENING 'LIVE!'-- Capitol ST 2745
(The best Outsiders album. Good versions of "Time Won't Let Me," Help me girl," and "Girl in love." Real hot version of "Respectable" intro-ed by the "Introduction of the Outsiders." Even do "Gloria" but Sonny's a bit too sweet on it. Album also contains, as was common, four or five throw-aways.)

45's;
**"Time won't let me"/"Was it really real"-Cap.
"Girl in love"/"What makes you so bad you weren't brought up that way"--Capitol 5646
**"Respectable"/"Lost in my world"-- Capitol
**"Oh how it hurts"/"We ain't gonna make it"- Cap.
"Help me girl"/"You gotta look"-- Capitol

TOM KING PRODUCTIONS

J.C. Messina-"Time won't let me"/"Nice and easy." (Released '75. Both sides written and produced by Tom King. J.C. Messina being the singer--too Tom Jonesy. The A-side starts out great but real heavily Chicago arrangement and production follows. Great MOR but negligible rnr appeal.)

OUTSIDERS-65

Tom King-gtr.
Sonny Geraci-vocals
Mert Madsen-bass
Al Lawson-gtr.
Ronnie Harki-drums (replaced temporarily by 16 year old Jimmy Fox who had to quit cause parents didn't want on road)

OUTSIDERS-66

Sonny Geraci-vocals
Tom King-gtr.
Mert Madsen-bass
Bill Bruno-gtr.
Rick Biagiola-drums

OUTSIDERS-67-68

Sonny Geraci-vocals
Tom King-gtr.
Walt Nims-gtr.
Rick DeAmato-bass
Denny Kessler-drums

LONDON

by DB Keene

"We're the most hated group of all,"
audiences cringe from us,
Radiators.

This group is the ultimate in bad taste. With insanity, sex, violence and blasphemy as their stock in trade—and playing their guitars with sex vibrators—they succeed so well in the Punk business of shock-
hat they hav
al in
boo hiss-

A new subculture now exists in Britain, one which fuses the diverse elements of the underground's past quarter-century (sex and death imagery previously unacceptable in society) with a flagrant disregard for commerciality--excluding ALL bandwagon-jumpers-- and a teeming economic groundswell firmly in support. The national press, ever scandal-starved, rubbed their dirty hands in glee, then saddled the world with the one-word Doomsday prophecy PUNK, instantly making this dread disease enticing and glamorous, not to mention a boon for all involved via reams of free publicity to struggling bands.

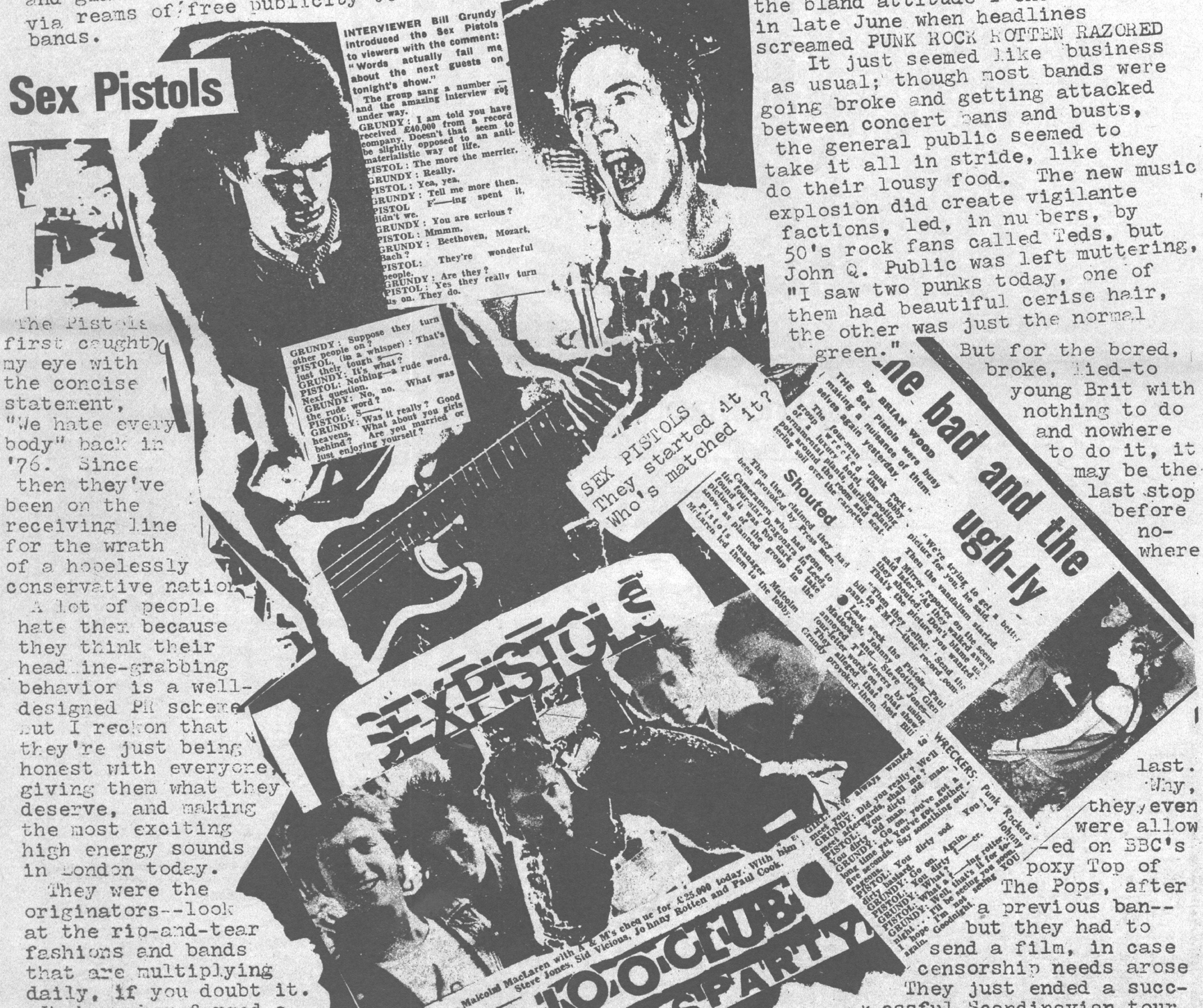
Used to laugh when they called London the world's music capital back in boring '74, but it looks like they mean it, now. A new brand of boredom has appeared in the industry with devastating results, due to the efforts of ingenious, if sartorially perverse teens, and the handful of groundbreaking bands whose roots include, most notably, The Stooges, MC 5, The Velvets, The Dolls and Ramones.

Typical Punk Rockers

Let's examine the facts: After nearly a year's concerted effort the Brit Establishment has failed to squelch punk rock, though by now it is regarded as the No. 1 form of juvenile delinquency or just anotherway of selling records. It is definitely financially successful, despite the abrasive content because it immediately polarizes the masses, which explains the bland attitude I encountered in late June when headlines screamed PUNK ROCK ROTTEN RAZORED

It just seemed like business as usual; though most bands were going broke and getting attacked between concert bans and busts, the general public seemed to take it all in stride, like they do their lousy food. The new music explosion did create vigilante factions, led, in numbers, by 50's rock fans called Teds, but John Q. Public was left muttering, "I saw two punks today, one of them had beautiful cerise hair, the other was just the normal green." But for the bored, broke, lied-to young Brit with nothing to do and nowhere to do it, it may be the last stop before nowhere

Sex Pistols



INTERVIEWER Bill Grundy introduced the Sex Pistols to viewers with the comment: "Words actually fail me about the next guests on tonight's show."

The group sang a number — and the amazing interview got under way.

GRUNDY: I am told you have received £40,000 from a record company. Doesn't that seem to be slightly opposed to an anti-materialistic way of life.
PISTOL: The more the merrier.
GRUNDY: Really.
PISTOL: Yea, yea.
GRUNDY: Tell me more then.
PISTOL: F——ing spent it, didn't we.
GRUNDY: You are serious?
PISTOL: Mmmm.
GRUNDY: Beethoven, Mozart, Bach?
PISTOL: They're wonderful people.
GRUNDY: Are they?
PISTOL: Yes they really turn us on. They do.

GRUNDY: Suppose they turn other people on?
PISTOL, (in a whisper): That's just their tough s——.
GRUNDY: It's what?
PISTOL: Nothing—a rude word. Next question.
GRUNDY: No, no. What was the rude word?
PISTOL: S——.
GRUNDY: Was it really? Good heavens. What about you girls behind? Are you married or just enjoying yourself?

SEX PISTOLS
They started it
Who's matched it?

ne bad and the ugh-ly

By BRIAN WOOD

THE Sex Pistols were busy making a nuisance of themselves again yesterday.

The four-man "punk rock" group wrecked the lobby of a luxury hotel, uprooting ornamental plants, hurling plant pots around the room and scattering soil over the carpets.

Shouted

Then they claimed they had been provoked by Press men.

Cameramen who had gone to the four-star Dragonara in Leeds found it was too dark to take pictures of the group in the snow, as planned.

Pistols manager Malcolm McLaren led them to the lobby.

"We're trying to get a better picture for you," he said.

Then the vandalism started.

A Mirror reporter on the scene said later: "As they walked away they shouted: 'Don't blame us. That's the picture you wanted.'

"Then they yelled: 'Send the bill to EMI'—their record company."

● Last week the Pistols—Paul Crook, Johnny Rotten, Glen Matlock and Steve Jones—annoyed TV viewers by using four-letter words on a chat show.

They alleged that host Bill Grundy provoked them.

WRECKERS: Punk Rockers Johnny

GIRL: I've always wanted to meet you.
GRUNDY: Did you really? We'll meet afterwards, shall we?
PISTOL: You dirty old man. You dirty old man.
GRUNDY: Go on, you've got a long time yet. You've got another five seconds. Say something outrageous.
PISTOL: You dirty sod. You dirty bastard.
GRUNDY: Go on. Again.
PISTOL: You dirty f——er.
GRUNDY: What?
PISTOL: What a f——ing rotter.
GRUNDY: Well, that's it for tonight. I'll be seeing you soon. I hope I'm not seeing YOU again. Goodnight.

THE PAY-OFF — Malcolm MacLaren with A & M's cheque for £25,000 today. With him Steve Jones, Sid Vicious, Johnny Rotten and Paul Cook.

The Pistols first caught my eye with the concise statement, "We hate everybody" back in '76. Since then they've been on the receiving line for the wrath of a hopelessly conservative nation.

A lot of people hate them because they think their headline-grabbing behavior is a well-designed PR scheme but I reckon that they're just being honest with everyone, giving them what they deserve, and making the most exciting high energy sounds in London today.

They were the originators--look at the rip-and-tear fashions and bands that are multiplying daily, if you doubt it.

Each member forged a style out of little or no musical training and/or talent, and after a long hiatus between record company contracts and banned tours,

last. Why, they even were allowed on BBC's poxy Top of The Pops, after a previous ban-- but they had to send a film, in case censorship needs arose They just ended a successful Scandinavian tour and started shooting a film with Russ Meyer. Maybe one day they'll get to play in the U.K., but I hope it's not soon, cuz I'm sick of reading and writing about 'em, I want to see 'em LIVE

CROCUS BEHEMOTH
MUSETTE
VOCALS
VISIONS
METALS
PERCUSSION
SCOTT KRAUSS
ALLEN RAVENSTINE
synthesizer
TONY MAIMONE
BASS
TOM HERMAN
GUITAR
call for live music
MODERN DANCE
b/w
Heaven

THE OTHER CULTURE

Down to the bus, into the town;
Our poor boy can't get around. 8:55. Down at the show,
she leaves early. He'll never know 'cause our poor boy
believes in chance.
He'll never get
THE MODERN DANCE
From under the door he keeps an eye on the place. He watches
for, the shadows race.
watch real close
look real fast. He's in touch but it'll never last.
Our poor boy believes in chance, he'll never get THE MODERN DANCE.

An explorer of the worldwide Underground

Happenings

Here she comes now walking with that solar beat.
The sun does funny things – it's like some
prankster's cheat. I could swear the city's like a magic beach cause against
the curb I can hear those streetwaves beat.
C'mon darling. It feels
like heaven. (It's such a problem.) A mid-summer's nite on the magic
beach: the dreams that come to me don't look out of reach. So in the

WHERE IS JOHN SPACELY?

DESTROY ALL MONSTERS
DESTROY ALL MONSTERS

DESTROY ALL MONSTERS (from Ann Arbor) rolled into town Aug/18 for a gig at The Cove with Pere Ubu. It's a six-piece band that features Ron Ashton (ex-Stooges) on guitar, Michael Davis (ex-MC5) on bass, Ben Clone on sax and keyboards, Larry Miller on space guitar, Rob King on drums, and girl singer Niagara. Robert Pfeifer talked to Ron.

Ron Ashton enters from door right with Niagara in tow, she wearing a super shiny black vinyl raincoat over a somewhat dirtied and skimpy (but 40's classicish) little number. Ron's wearing his black goose-stepper boots and he looks like he did on any of the Stooges album covers --hasn't aged. We talk about his likes in music (Ubu, the Pistols) his upcoming book on the Stooges which is to consist primarily of pictures with short blurbs by people who have been affiliated with the band, his past in The Stooges and the now legendary New Order, as well as his new band...

R.P.: Pre-Destroy All Monsters what was your peak?

RON: The New Order, that was sort of the band for me... I put so much time and energy into it and I got someone to put so much money into it... it was a really good band. We were in the wrong place at the wrong time.

R.P.: Is that what happened to The Stooges?

RON: The band was really clicking. It was just like up to Iggy. He bowed out twice, he called it quits twice. What're you gonna do.

R.P.: What do you think of Iggy today?

RON: I didn't care for The Idiot that much... but I've heard his new album and there's a couple good things on it ...I like 'Sixteen'... the rest doesn't really get me off but it's so much better than The Idiot... The Idiot, I listened to it about twice and just sort of put it way at the back...

R.P.: What was your peak in The Stooges? What was The Stooges peak?

RON: I was a little disappointed. I dug the whole England trip and the Columbia trip, y'know, the whole Raw Power thing. The only thing that bugged me was that I wanted to play guitar... I liked the money, I liked the cruise but I sorta lost two years on guitar and it took me a while to catch up.

R.P.: Because of the Williamson thing.

RON: Yeah, we were friends... I really didn't dislike him, but he had this heavy thing against me. He wanted it to be like a Keith Richards-Mick Jagger thing with him and Iggy. Y'know, I had songs to present and stuff and he just took me aside one day and told me to forget it...

R.P.: How did Williamson enter the picture?

RON: I sorta got him into it. He was a friend of mine and we played in this rock'n'roll band called the Chosen Few. When I first joined the band it was James' last week in the band before he went to reform school... So he got out and started coming up to Ann Arbor gettin' high... then he finally moved into Ann Arbor... and in spare time, I would jam with him... he had no real style but tons of capability and The Stooges gave him something to bite into... that's why I sorta feel bad about. I took him, got him into the band... I was always talking about him, C'mon, James, man he can play. Lets get James to do it man' So I got James into the band, the band broke up, we got together a year and a half later and went to England and sorta like James was more in favor with Iggy than me because I didn't go through the whole drug bullshit - like I never took heroin like James. Iggy could relate to him more because they went through the whole drug trip together. At that time, I was really alienated from everybody because I didn't get strung out on heroin.

R.P.: How long was the junk thing going on?

RON: Off and on, a couple of sports. Off and on, it started about late '71 and wound up ending in '72, cleaned up, went back to England in '73... it was a matter of what was happening. They realized it was nowhere, got out of it, did the England trip, the Raw Power trip, and then when the money came, and a little spare time on their hands, they got back into it and out of it pretty fast.

RP: How did you and Iggy write songs?

RON: Well, usually I would come up with something and just go into the practice room and start playing and he would cop to it or I would give him like a hooker line... and he'd sort of vamp on it, and if he had any suggestions, we'd just go through riffs in the practice room. He'd write the words and I'd like give him a line or just a piece of music... and then he'd come back and say 'twist this around'... he had guitars that he kept losing. He couldn't really play. He'd just play like one note and say, "Try this...."

R.P.: Is Destroy All Monsters Ron Ashton?

RON: No, I'm just a part of it. Right now I just use it for my name to get things happening... what I like about this band is it's so open that anybody can do anything. It's not like I'm Mick Jagger and you're Keith Richards and we write the songs, forget the rest of the guys, they're side men. It's a total real band thing.

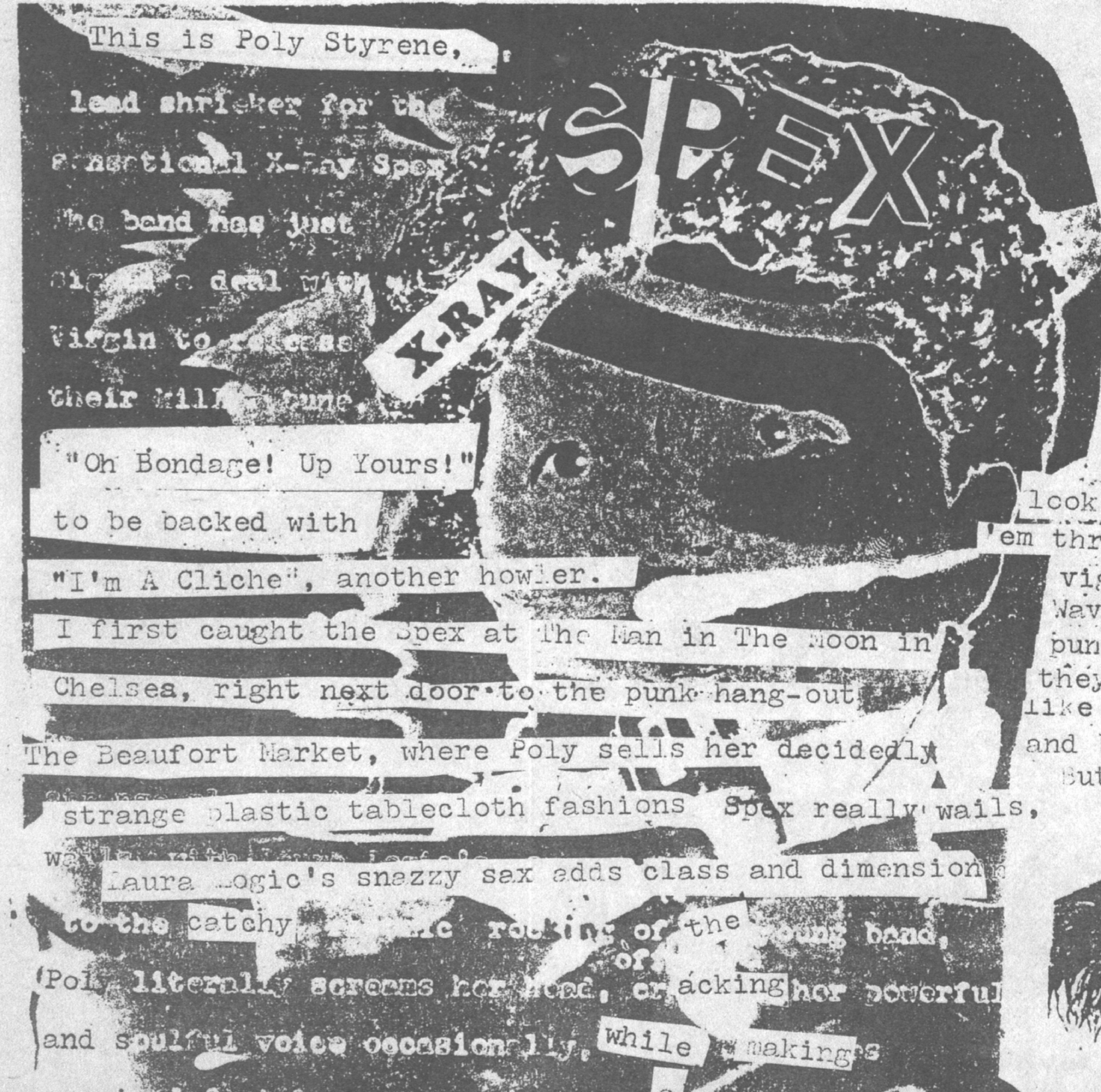
R.P.: How did you view yourself when you were in The Stooges? Will there be a revival? Did you forsee the present revival?

RON: It was mostly up to Iggy, being that it got into Iggy wanting to do the solo trip, which he's doing now. And he just got into excluding the rest of the guys on the trip. He even used to say to me when he was high 'Hey, I think I should just do my own single trip'... I thought at some time there would be a revival, but I knew that the band would never ever get back together or anything like that... it's impossible- James won't do it, I won't do it, Iggy won't do it... but I'm glad people are finally starting to cop to it... so I must say we were a little bit ahead of our time.

RP: What about these releases on Siamese--"Give Me Some Skin"...

RON: That's James and Phillipe Morganne. It's cool, I'm glad somebody's doing it... It can't hurt. It can only help.

Robert Pfeifer



This is Poly Styrene, lead shrieker for the sensational X-Ray Spex. The band has just signed a deal with Virgin to release their killer tune "Oh Bondage! Up Yours!" to be backed with "I'm A Cliche", another howler. I first caught the Spex at The Man in The Moon in Chelsea, right next door to the punk hang-out The Beaufort Market, where Poly sells her decidedly strange plastic tablecloth fashions. Spex really wails, Laura Logic's snazzy sax adds class and dimension to the catchy [illegible] rocking of the young band, of Poly literally screams her head, cracking her powerful and soulful voice occasionally, while making agonized facial gestures in other Spex hits including "The Day The Earth Turned Day-Glo" and the unforgettable "My Mind is Like A Plastic Bag." If you can't wait for the forthcoming single, check Spex out on the live Roxy Club LP, an early but already sterling performance. The band recently headlined the famed Marquee, where, I am told, the enthused patrons stampeded the stage, making it necessary to evacuate the 19 yr. old Poly and crew not fifteen seconds into their encore.

LEARN TO DANCE WITH THE

LURKERS

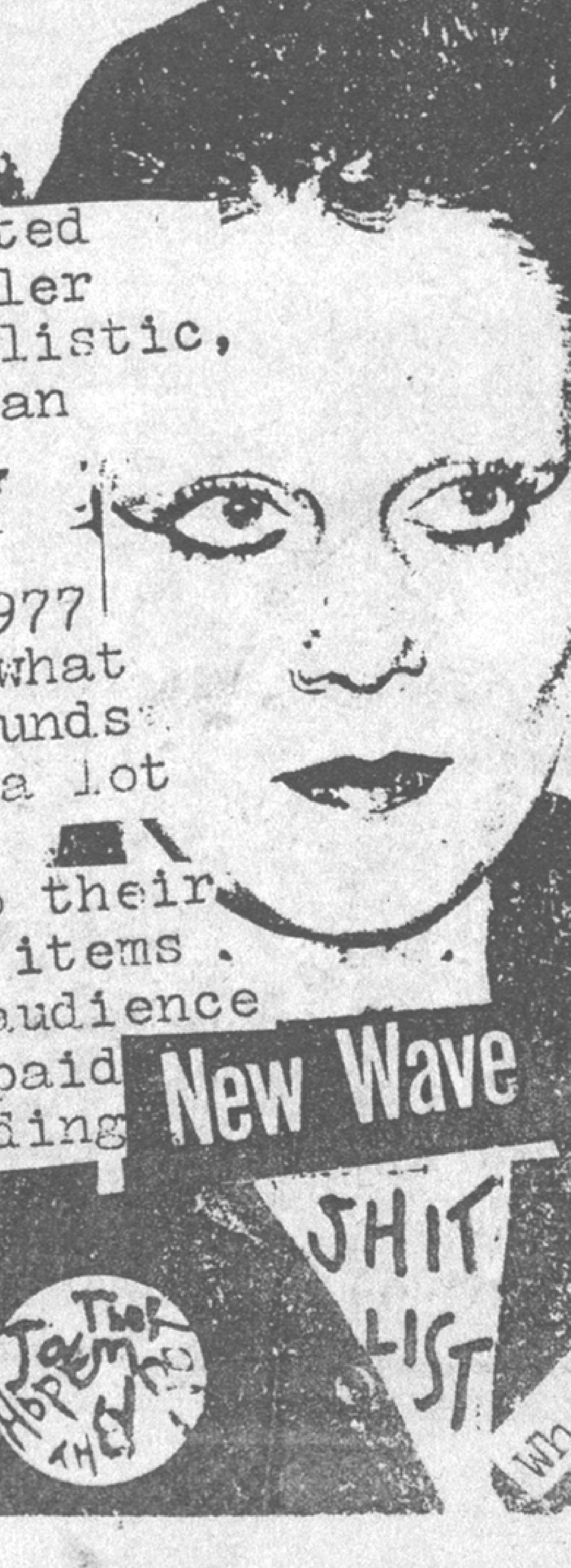
The Lurkers play loud and hard and fast, but can you dance to it? Just look at the frenzied fans below. I've seen 'em three times, and they never fail to incite vigorous Pogo-ing and Grappling (a new New Wave dance craze in which you bash and punch those around you), especially when they launch into numbers like "Shadow", now available as a single and backed with "Love Story". But the highlight of any Lurkers gig is their rendition of the brilliantly raw "I'm On Heat" which drives the kids to bound onto the stage, bouncing and jostling singer Howard Wall, often burying him in a pile of twitching bodies.

Pete Stride
guitar
Arturo Bassick
bass
Manic Esso
drums
Howard Wall
vocals.

THE CLASH signed with CBS records and charted with their debut LP, which was not the killer I was led to expect. Their songs are simplistic, "political nursery rhymes, singalongs" a fan told me.

I liked their first single White Riot/1977 the best, cause it took weeks to figure what Strummer (center) was saying. "Riot" sounds vastly improved on the LP, which features a lot of vocal harmonies and reggae type bass.

The Clash are big in London, adding to their legend by spray painting walls, lifting items from hotels, and encouraging a Rainbow audience to rip up nearly 200 seats. They also paid expenses for three support groups including the girl group sensation, The Slits.



→ 17

New Wave SHIT LIST

Who stinks and why

THE POLICE - sound like Led Zep zero stage presence
WAYNE COUNTY - dropped the drag act & proved that less is less
SLAUGHTER & THE DOGS - Sophomoric
THE JAM - uninspired mods
THE VIBRATORS - punk sell-outs
THE STRANGLERS - illiteracy
THE DAMNED - infantile

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NERVES
pere ubu
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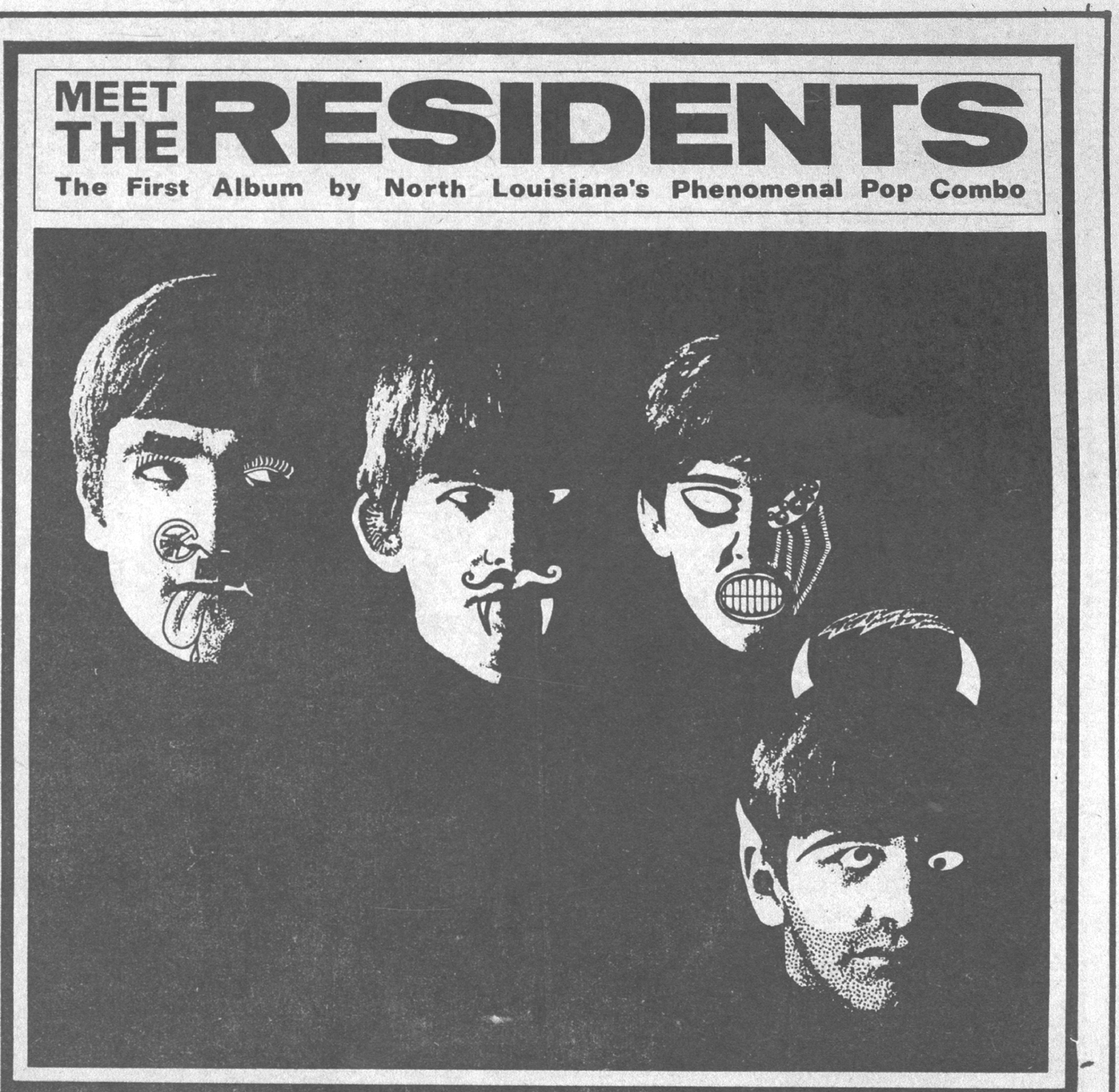
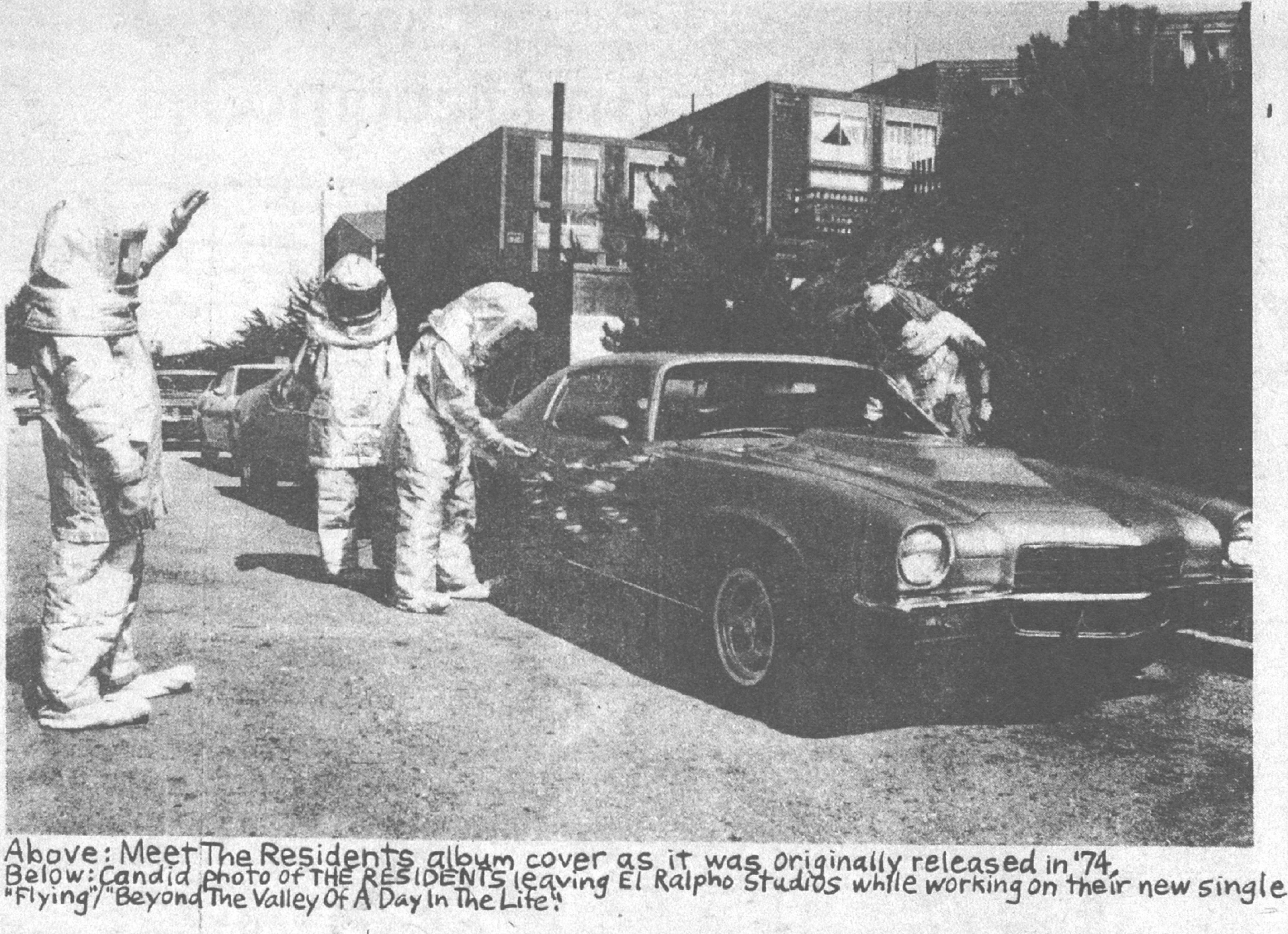
don young prod.
BIZARROS
DESTROY ALL MONSTERS
WOLVES

RESIDENTS


MEET THE RESIDENTS
The First Album by North Louisiana's Phenomenal Pop Combo



Above: Meet The Residents album cover as it was originally released in '74.
Below: Candid photo of THE RESIDENTS leaving El Ralpho Studios while working on their new single "Flying"/"Beyond The Valley Of A Day In The Life".

The first thing that I want to say is that THE RESIDENTS are not a "new wave" band – nowdays everybody is becoming "new wave". THE RESIDENTS are more of an underground institution, comprised of four non-musical musicians who create some of the most bizarre sounds ever comitted on vinyl. So just remember, dear readers, upon YOUR first encounter with a RESIDENTS recording, that YOU CAN'T BE THAT BAD WITHOUT WORKING AT IT. (For while some may pass it off as nothing more than esoteric "farting around", THE RESIDENTS are busy exploring vast uncharted musical territory and are not to be reckoned with lightly.)

WHO ARE THE RESIDENTS, WHAT ARE THEY TRYING TO DO AND WHY? is a good question for any musical scholar. It's been perplexing them for years, and has been a major topic of interest, discussion, and study ever since Meet The Residents first appeared way back in 1974, on the Ralph Records label. The cover, at that time, was a perfect reproduction of the first American Beatle album – with anarchist alterations. And THE MUSIC?... well, it really must be heard before you can begin to comprehend, and maybe not even then – just believe.

As I understand it, the whole story goes something like this. It all really "happened" prior to 1974, when THE RESIDENTS were busy collecting all sorts of tapes from around the world. You see, THE RESIDENTS have always been interested in sound, and even more importantly, sound ideas. It was through this tape exchange that they first came in contact with the Mysterious Britan N. Senada, and his cohort "Snakefinger," both of whom flew over to introduce them to the concept and ideas of phonetic organization. It just so happened that their friend Ralph was starting a record company. And so, these four musicians supposedly transposed from North Louisiana, with the assistance and/or direction from the mysterious N. Senada and "Snakefinger," made a major contribution to the world of unusual sound recordings. Obviously drawing from their roots in RnR, Jazz, Classical and beyond, the anti-music on their first album represents some of the earliest recorded experimentation in phonetic organization.

After the endevour, N. Senada departed for parts unknown, and "Snakefinger" went back to England to become a rock-n-roll star guitarist. Senada is believed to be living with the Eskimos up in Alaska.

Concerned with furthering their understanding of phonetic organization, THE RESIDENTS then started work on the second album. "The Residents have claimed that this record was done for themselves, and that had it been intended for release, the content would have been something other than what they wanted to do." Recorded under the Theory of Obscurity, the artists must forget completely that it was ever recorded before it can be released. Therefore, the elpee is, literally, NOT AVAILABLE.

THE RESIDENTS were also hard at work on a full length motion picture epic entitled VILENESS FATS. Besides having what is probably the most complicated storyline ever written, it also contains some tremendous special effects. Unfortunately, everything was filmed on videotape, and after four years production was abandoned as being economically infeasible.

THEN... next came the concept album, The Residents present The THIRD RIECH and ROLL. The record, according to the jacket, contains "semi-phonetic" interpretations of top 40 rock-n-roll radio from the 60's. It features Dick "Hitler" Clark depicted on the front cover in full nazi regalia standing in the Bugs Bunny pose – complete with carrot in hand. It also has the amazing ability to sound familiar while at the same time quite unlike anything one has ever heard before.

Feeling that a 45 was part of the concept under which the album was recorded, THE RESIDENTS wanted to release a single from the album, but since it turned out as abstract as it did, they decided to record a single that was a condensation of the whole album concept reduced to one song, and that song was "Satisfaction." Made in a limited edition of only 200, with handmade silkscreened and inked covers, sequentially numbered and signed by the artists themselves, it is a real collector's item and almost impossible to find, demanding upwards of five dollars on the black market.

The fourth album, FINGERPRINCE, is, besides being their latest LP release, concidered by many to be the most accessible Residents music to date. Side Two is a condensation of a ballet composed in 1976 to be performed at the San Francisco Museum Of Modern Art. The plot deals with "how man, represented as a primitive humanoid, is consumed by his self-created environment only to be replaced by a newer creature, still primitive, still faulty, but destined to rule the world just as poorly." It is also interesting to note that no production credits are listed anywhere on the album.

Their brand new 45, made in a limited edition of 500, again with handmade covers, is a Residential tribute to Beatlemania, featuring the fab four themselves playing all the music on the A side – a Residents tune called "Beyond The Valley Of A Day In The Life." THE RESIDENTS themselves perform on the B side, playing the Beatles' always nice but-oh-so-bland composition, "Flying", as may be remembered by some from the Magical Mystery Tour.

Why the Residents have chosen to play that song in particular remains a mystery. It has even been suggested by an Australian magazine that THE RESIDENTS could in fact be The Beatles, but THE CRYPTIC CORPORATION, a business conglomerate which presently owns both Ralph Records and THE RESIDENTS' recording contract, firmly denies it. Of course, THE RESIDENTS themselves have neither publically denied or condoned this accuzation, but then there is almost nothing that THE RESIDENTS will do publically.

They have only made two public appearances (see pic on back of Fingerprince) and in every photograph of the group – of which there are few – they appear disguised. In the most frequently seen photos they are dressed In newspaper. And they never make any kind of comments about what it is that they actually are doing.

The latest news I've heard is that they are busy preparing their next record album, due in early '78. They are being extremely secretive, other than occasionallly shouting "ESKEYMOW" (perhaps indicating further collaberation with N. Senada.)

Who knows? We sure don't. Except for a select few people, NOBODY knows who they are, much less what it is that they're doing. I suppose THE CRYPTIC CORPORATION does, but they're not talking.

Fan mail should be sent to THE CRYPTIC CORPORATION, 444 GROVE ST., S.F. CA 94102.

James Ellis

whore of the
fourth proton
EMPIRE

BILL GRAHAM PRESENTS
"NEW WAVE MUSIC"
THE DICTATORS
FROM NEW YORK
THE RAMONES
FROM NEW YORK
THE NUNS
FROM SAN FRANCISCO
WIDOWMAKER
FROM ENGLAND
· WINTERLAND ·
SAT. JULY 30, 8 P.M.

DATELINE
san francisco

It was Bill Graham's token gift to the blank generation – a quadruple bill of San Francisco's own Nuns, the almighty Dictators, The Ramones (Joey, Dee Dee, Beaky, Mich + Tich) and this band called Widowmaker (or somethin' like that). Yeah Bill, thanx a lot, but only 1600 showed up that night.

We got there early enough to catch the videotape of Earthquake, Beserkeley's oldest band (who should've broken up five years ago). But they sounded OK, especially "Kicks." And all the freaks were there: like the half-naked chick who danced right next to the PA. till the Dictators blew her to the back of the place; like the guy who passed out in the middle of the dance floor during the Nuns, and layed there spreadeagled till closing time; and also Tim Moore, who left midway.

RAMONES

But the music! I don't even wanna talk about Widowmaker – NO FUN. They even said recently that new wave sucked, but at least it made money.

The Nuns will always amaze me. They opened with keyboardist Jennifer Miro's solo spot "I'm Lazy" about being too lazy to fall in love. "I'd rather watch T.V." – a cross between Debbie Harry, Marlene Dietrich, and Nico. Then the lights faded, and the band stomped onstage into "Decadent Jew"

"The Nazi's – gassed me!
Buried me too!
Sterilized me
BEAT me Black and Blue"
"cuz I'm a ...... DECADENT JEW!!!"

When is somebody gonna sign this group? They were super fuckin' loud, and I loved every minute – from "World War Three" to "Suicide Child" to "My Savage."

There were still a few assholes booing when they finished, just like at the Bryan Ferry warmup – and they didn't encore. But the Nuns got some polite applause, and the best was yet to cum.

The Dictators have got to be the Loudest band on earth. If you stood within ten feet of the speakers you were either deaf already or you were going to be.

Handsome Dick sure is gettin' skinnier these days. – what a shame. But his theatrics and raps between songs are always good, especially the intro to "Disease." I don't wanna tell you what songs they did cuz you've probably seen them a few times already – the guitarist's solo with the drummer was one of the best examples of Streamlined power since their last stint at MABUHAY gardens.

After the break the audience was gettin' impatient – they got into chanting "Hey Ho – Let's Go!" for about ten minutes till the Ramones occupied the stage and blasted into "Blitzkrieg Bop" (or was it "Beat on the Brat"?) I dunno, it all sounded the same. I was up front and I had Joey sweatin' all over me.

They'd end a song, and Joey would mumble, "Dis is Fran Ber Co Sorra" – "One Two Free Foe!" BLAANNGG!!!

and then the rumble of solid heavy metal two chord streamlined two hundred MPH engines heading toward oblivion...

They encored with "Suzy Is a Headbanger." My ears rang for the rest of the weekend, my neck is still killing me (speed kills) and my friend puked his guts out the next day. It was Bill Graham's finest show.

The above related by
Marc Gunther
who hangs out at KALX-FM 90.7 on thursday nites and Rasputins Records in Berkely the rest of the time.

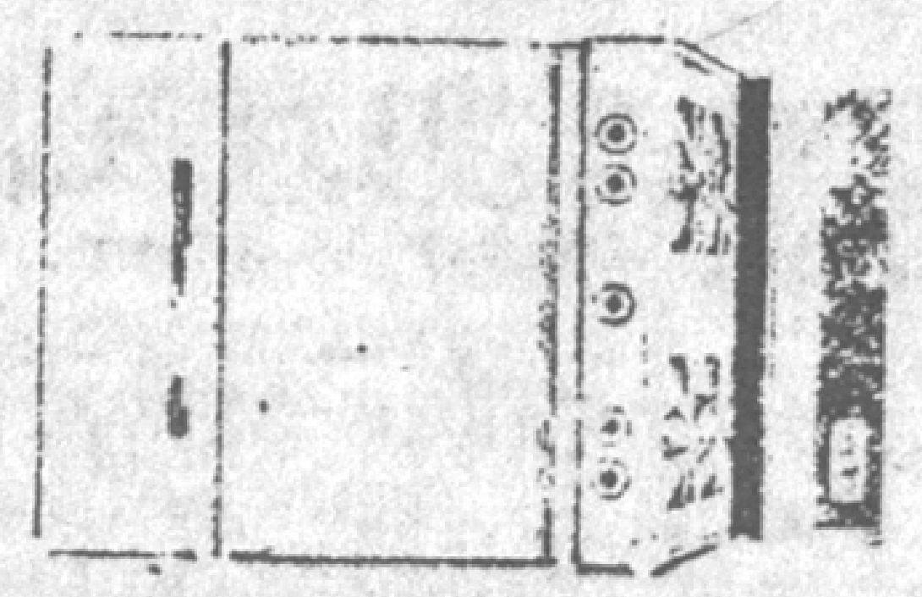
NUNS

Interview with Alejandro and Dietrick (Ritchie) of the NUNS - originally broadcast on KALX-FM-90.7 Berkeley CA - by Marc Gunther and Jim Tobin - recorded approx: May 17, 1977

Jim: Let's talk about how you started.
Ritchie: We started out when I met Alejandro and we were jammin together and we had a band together called the Trashcans - which was like real garage, real raw. Then when I started jammin' with them we got rid of the bass player and the drummer. Then we got Jennifer, and that's when there were songs written. At the time it was really raw. And after that we all kinda met, that's when the Nuns started to happen. We were basically rehearsing.
Marc: How long ago was this?
Al: About nine months ago.
Marc: I noticed you guys do "Talk Talk."
Ritchie: Yeah, we dig the Music Machine. They were a big influence.
Marc: What other bands have influenced your music?
Ritchie: I like The Damned a lot, I do like the Ramones, and the Stranglers. I think they're different - that's how I catagorize our music, we're different. We're a song band. . .
Mark: What do you Think of The Dictators?
Ritchie: I like them a lot. We played with them at Mabuhay and it was a hot show.
Al: I don't know, I thought they were kind of dissapointing. I just didn't like the whole thing.
Mark: When did you both start gettin' into music?
Al: I got interested about a year and a half ago.
Ritchie: I got into it about three and a half years ago, I used to live with Dee Dee Ramone - he taught me how to play guitar. We formed a band at the time but it never got off the ground.
Marc: What were you called?
Ritchie: The Satyricons.
Jim: The band started out in San Francisco?
Al: In Marin County.
Ritchie: But we had another bass player and we got rid of him. He flipped out.
Marc: What's your favorite Nuns song? The one you'd put on a single?
Al: "Decadent Jew!"
Ritchie: "Bali", a new song.
Jim: Do you have plans for a recording? Do you have a label?
Al: No. Not yet.
Jim: Did you start out playing at Mabuhay?
Al: No! We played a club called Limeshire, in Marin county, then we played at an organic cafe called Steepin Lady. Then we played River City, the Green Earth cafe, the Dover Hall, a bunch of dumps.
Ritchie: One after another exept for River City. We closed the place down. That was the last nite we played - we did the hottest set.
Marc: How did you get onto the Bryan Ferry show?
Al: Our manager Ed Heaven got it for us. It's good to get out of the small clubs.
Marc: When did your association with Psyclone (a SF new wave paper) come about.
Ritchie: Our association with Psyclone was fucked up from the begining. We were the first band to play Mabuhay Gardens, we rented the place out. We packed the place. Then we did it again and the scene started happening there. Then Psyclone came in and took 50% of the door, which was the band's monev.
Al: So wer were making about 30,40 bucks a night.
Ritchie: If you sold out the place you wouldn't make more than $70. Then they started treating us real shitty. We're doing alright now since Psyclone came in kicked out. We needed the money, we're poor.
Jim: Can you tell me about your manager Edwin Heaven?
Al: Yeah we've been with him about four months now and we've really gone a long way - it's incredible, he's great.
Ritchie: Edwin's my hero.
Marc: Do you think you'll be playing any more Mabuhay dates?
Al: No, it does'nt look like it - we've been gettin other places. It's good to get out of that club. There's a lot of things that a really strange about it. It's fun to play cuz the crowd is crazy and you're close to it, but stage wise the lighting, it's like playing in a living room, ya know? It's real wierd, the P.A. is...
Ritchie: .... Shit...
Al: ... constantly having problems. It's pretty fucked.
Marc: What places do you like to play?
Al: The Boarding House.
Ritchie: Yeah, the Boarding House.
Al: The Keystone Berkeley is a good place, great place to play, the crowd is just assinine there but the hall is a great place.
Ritchie: We got them up dancing tho' it took a hell of a lot. We bled on stage - it was the best show we did in ages.
Marc: What are your favorite fanzines?
Al: New York Rocker, SLASH from L.A. I like Fanzine for the Blank Generation.
Ritchie: Slash is great.
Al: Yeah, lots of pictures. They had an interview with the Damned and a layout on an LA band, The Screamers. They do a lot of things on small bands, like the Dils, we used to play with, they started the Mabuhay with us. And The Zeros, The Zippers...
Ritchie: Great....
Jim: You were written up in Melody Maker?
Ritchie: Yeah, I read an interview with Paul Kantner who said we were one of his favorite bands along with The Dictators + Blondie.

Photo: C. Simpson/Design: E. Heaven, C. Johnson

TV Movie Guide



BY MICHAEL WELDON

THIS COLUMN BEGAN AS A MONTHLY GUIDE TO SCIENCE FICTION / FANTASY / HORROR MOVIES ON CLEVELAND TELEVISION. IT IS NOW MORE INCLUSIVE - A GUIDE TO EXPLOITATION / SCHLOCK MOVIES IN GENERAL, WHICH IS WHERE A LOT OF ACTORS AND DIRECTORS START THEIR CAREERS AND WHERE EVEN MORE END THEIR CAREERS. WITH ONE EXCEPTION, EVERYTHING LISTED IS SCHEDULED TO BE SHOWN ON CHANNEL 43.

43 PRESENTS CHEAP MOVIES AND OLD T.V. SHOWS, WHILE THE NETWORK AFFILIATES WASTE MILLIONS PROMOTING TERRIBLE NEW SHOWS THEY KNOW WILL BE CANCELLED AND MAKING MADE FOR T.V. MOVIES THAT ARE WORSE THAN ANYTHING LISTED HERE. 43'S PERFECT ENTERTAINMENT PACKAGE IS SATURDAY, STARTING WITH A JUNGLE JIM MOVIE, FOLLOWED BY THREE STOOGES SHORTS, A CHAPTER OF DICK TRACY AND TWO MOVIES, (ALL HOSTED BY SUPERHOST), ANOTHER MOVIE (USUALLY ABOUT SURFBOARDS OR HOT RODS), STAR TREK, SPACE 1999, AND FINALLY THE AVENGERS. THEIR PROGRAM DIRECTOR KNOWS WHAT HES DOING.

EVERY SATURDAY - 10:30 A.M. - JUNGLE JIM WHEN JOHNNY WEISSMULLER GOT TOO OLD AND FAT TO PLAY TARZAN HE BECAME JUNGLE JIM IN A SERIES OF 16 MOVIES (AT THE SAME TIME JOHNNY SHEFFIELD WENT FROM BOY TO BOMBA). JIM LIVES IN A HOLLYWOOD BACK LOT FANTASY JUNGLE WITH CAUCASIAN NATIVES (DRESSED LIKE SOUTH SEA ISLANDERS), PYGMIES FROM THE MOON, ESCAPED NAZIS, GORILLAS WITH CHIMPANZEE BABIES, AND LOTS OF SCENES TAKEN FROM OLDER JUNGLE PICTURES. - AN HOUR AND ½ OF LAUGHS

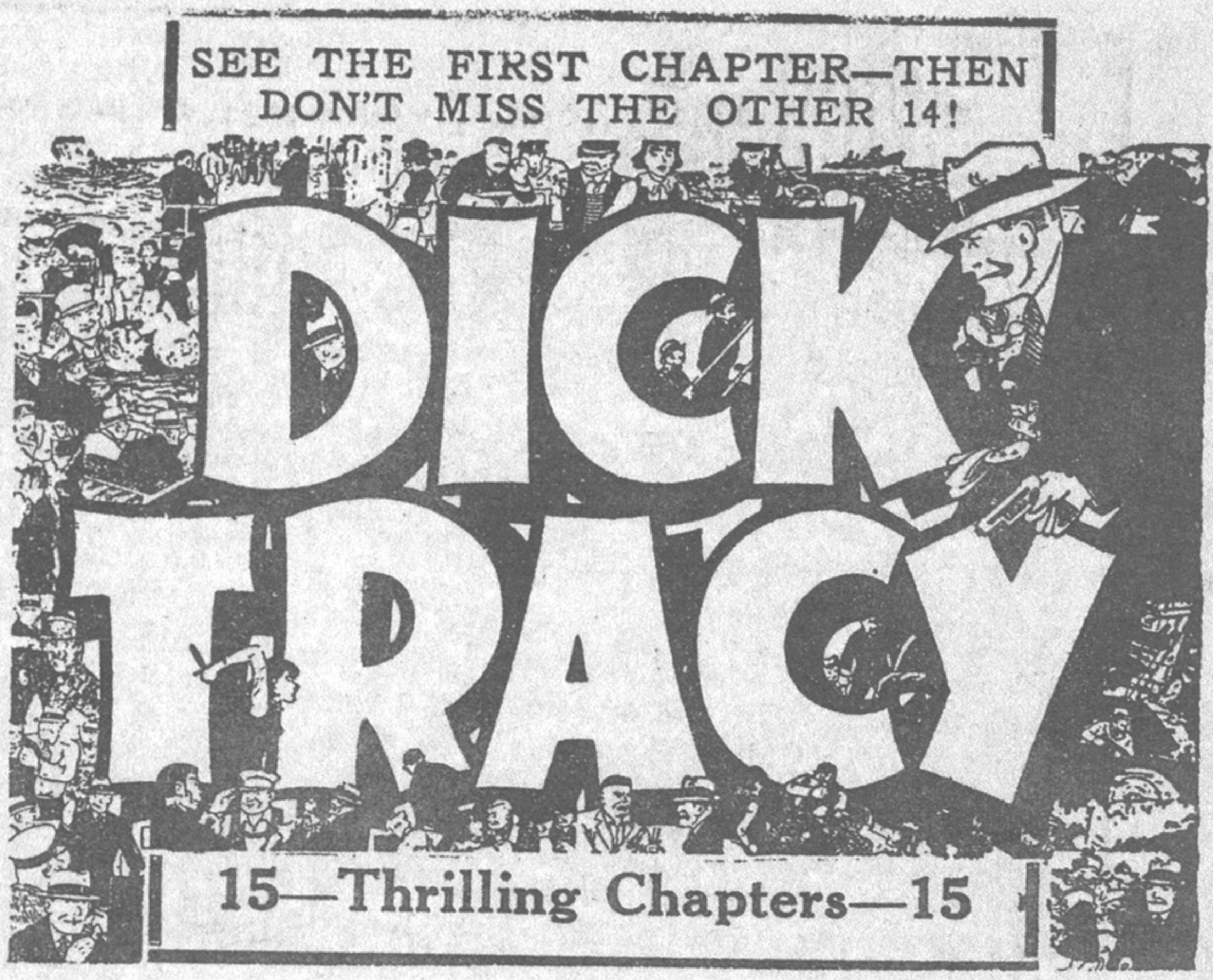
EVERY SATURDAY - 12:00 NOON - DICK TRACY (1937) THIS IS THE 1'ST OF 4 DICK TRACY SERIALS AND RUNS 15 WEEKS. TRACY (RALPH BYRD) FIGHTS THE SPIDER GANG AND THEIR BOSS, THE LAME ONE, WHO TERRORIZES AMERICA IN A GIANT FLYING WING WITH A DEATH RAY. THIS IS ONE OF THE BEST SERIALS EVER MADE, ALLMOST AS GOOD AS FLASH GORDON. ALSO WITH SILENT STAR FRANCIS X. BUSHMAN.

10/1 - 1:00 P.M. - ROOM SERVICE (1938) MOST MARX BROTHERS MOVIES ARE UNAVAILABLE TO T.V. BECAUSE THEY STILL MAKE MONEY IN THEATRES. OTHERWISE WED HAVE MARX MOVIES ON EVERY WEEK NOW LIKE ELVIS MOVIES. THIS ONE IS SELDOM SHOWN AND CO-STARS LUCILLE BALL.

10/1 - 2:30 P.M. - HORROR CASTLE (1963) - ORIGINAL TITLE: THE VIRGIN OF NUREMBURG. ITALIAN CHRISTOPHER LEE MOVIE ABOUT "HIDEOUSLY DISFIGURED LUNATIC, VICTIM OF NAZIS, WHO KILLS PEOPLE IN AN OLD CASTLE". A WOMAN WITH A CAGE FULL OF HUNGRY RATS ON HER HEAD AND AN IRON MAIDEN WHICH POKES OUT EYES MAKE THIS GOOD FOR TORTURE FANS. DIRECTED BY ANTONIO MARGHERITI (A.K.A. ANTHONY DAWSON), FAMOUS FOR EUROPEAN GOTHIC HORROR.

10/1 - 4:00 P.M. - BEACH PARTY (1963) "A SQUARE PROFESSOR (ROBERT CUMMINGS) ATTEMPTS TO OBSERVE THE SEX HABITS OF BEACHCOMBING TEENAGERS" WITH ANNETTE AND FRANKIE, MOREY AMSTERDAM, DORTHY MALONE, HARVEY LEMBECK (AS ERIC VON ZIPPER, WHOSE CYCLE GANG INCLUDES PETER FALK) AND DICK DALE AND THE DELTONES. THE FIRST BEACH MOVIE, IT WAS DIRECTED BY WILLIAM ASHER, WHO WAS ALSO RESPONSIBLE FOR THE BEWITCHED SHOW AND 2 OF ELIZABETH MONTGOMERY'S KIDS.

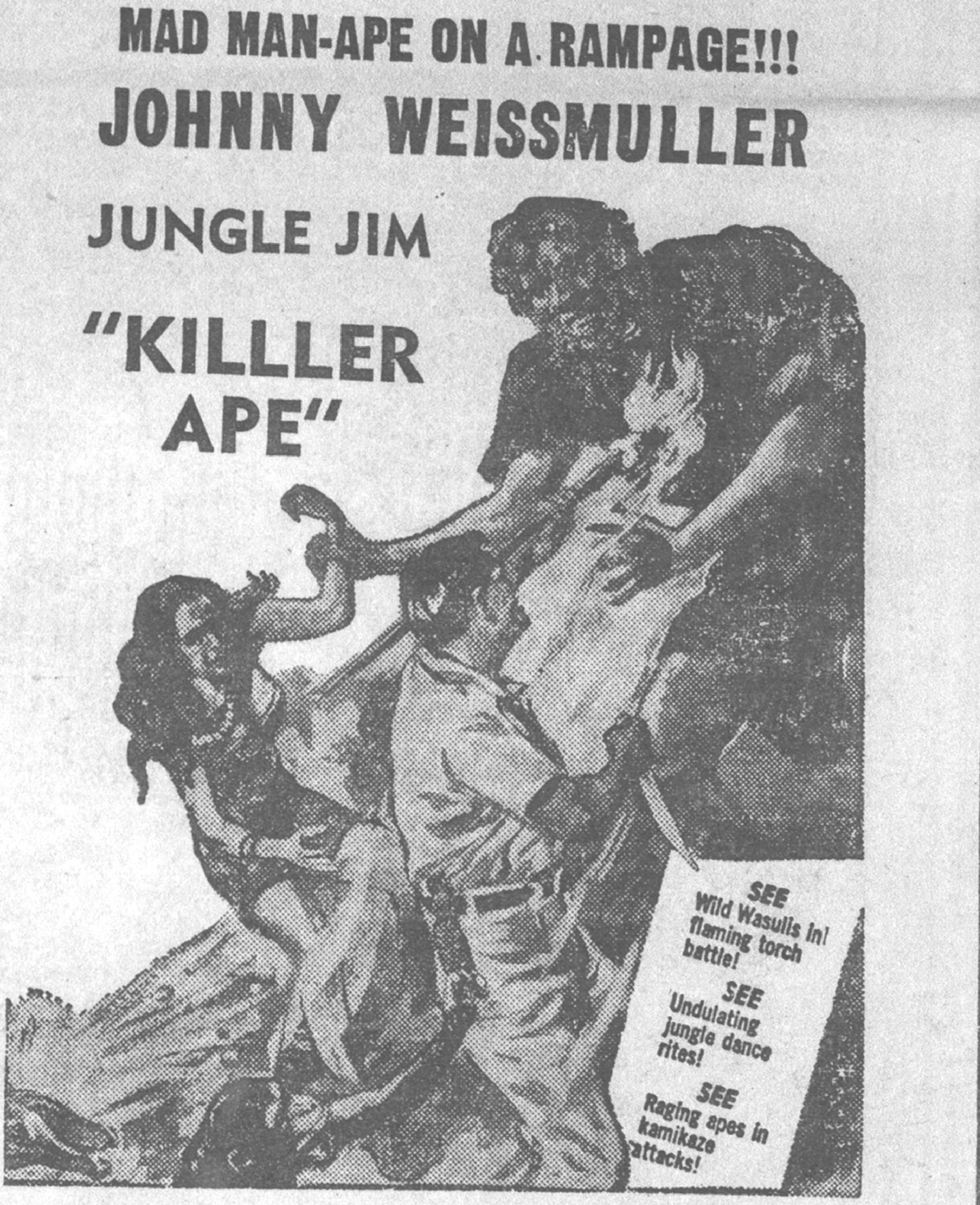
10/1 - 8:00 P.M. - CRACK IN THE WORLD (1965) DANA ANDREWS AS A SCIENTIST TRYING TO FIND AN ENERGY SOURCE IN THE CENTER OF THE EARTH, SETS OFF A BOMB AND ACCIDENTLY STARTS A CRACK WHICH BEGINS SPLITING EARTH IN ½. HE APOLOGIZES TO EVERYONE.


SEE THE FIRST CHAPTER—THEN DON'T MISS THE OTHER 14!
DICK TRACY
15—Thrilling Chapters—15

★TV! MOVIES

CHRISTOPHER LEE IN "HORROR CASTLE"

VAMPIRA IN "PLAN 9 FROM OUTER SPACE"


MAD MAN-APE ON A RAMPAGE!!!
JOHNNY WEISSMULLER
JUNGLE JIM
"KILLLER APE"
SEE Wild Wasulis in! flaming torch battle!
SEE Undulating jungle dance rites!
SEE Raging apes in kamikaze attacks!

10/1 - 2:00 A.M. - PLAN 9 FROM OUTER SPACE (1956) "UFOS IN THE SHAPE OF THERMOS JUGS LAND IN SAN FERNANDO, CONTAINING ALIENS WHO REVIVE DEAD EARTHLINGS TO TAKE OVER THE EARTH" THE LIVING DEAD INCLUDE VAMPIRA (AN OUTRAGEOUS WEST COAST T.V. MOVIE HOSTESS WHO WAS AT ONE TIME JAMES DEAN'S LOVER AND "COMMUNICATED" WITH HIM AFTER HE DIED), BELA LUGOSI IN HIS LAST MOVIE (HIS SCENES WERE ACTUALLY SILENT HOME MOVIES EDITED IN. PLUS A DOUBLE HIDING HIS FACE WITH A CAPE!), AND TOR JOHNSON, A GIANT BALD GUY WHO WAS IN THE LAST 3 LUGOSI FILMS. ALSO WITH A "REAL" MEDIUM - CRISWELL AND FADED STAR LYLE TALBOT. DIRECTED BY THE SAME GUY WHO DID THE FIRST NUDIE / HORROR FILM - ORGY OF THE DEAD. THIS IS UNFORTUNATELY THE LAST NIGHT OF JANES ALL NIGHT MOVIES ON CHANNEL 5. IF THEY REALLY SHOW THIS, DON'T MISS IT AT ANY COST. IT'S VERY RARE AND HAS A REPUTATION FOR BEING THE FINAL WORD IN BAD CINEMA. IT'S A SHAME ABOUT CHANNEL 5 BECAUSE AFTER SHOWING 'THE LOVE INS' AND 'THE DAY THE FISH CAME OUT' IT'S OBVIOUS THAT SOMEBODY THERE HAD A GOOD WARPED SENSE OF WHAT'S ENTERTAINING. SO I REPEAT IF THIS REALLY GETS SHOWED - WATCH IT

ARTHER LUCAN AND BELA LUGOSI IN "MY SON THE VAMPIRE"

10/8 - 1:00 P.M. TWELVE TO THE MOON (1960) "THE FIRST INTERNATIONAL ROCKET SHIP LANDS ON THE MOON AND MOONMEN FREEZE THE EARTH SOLID" WITH FADED 1940'S STAR TOM CONWAY AND 1920'S STAR FRANCIS X. BUSHMAN.

10/8 - 2:30 P.M. STOP, LOOK AND LAUGH (1960) ACCORDING TO MOE, THE THREE STOOGES SUED COLUMBIA PICTURES FOR UNAUTHORIZED USE OF OLD STOOGES CLIPS IN THIS KID-EXPLOITATION MOVIE. IT ALSO FEATURES "NEW" SEGMENTS WITH PAUL WINCHELL AND HIS VENTRILOQUIST DUMMIES AND THE MARQUIS CHIMPS (FORERUNNERS OF LANCELOT LINK AND THE EVOLUTION REVOLUTION)

10/8 - 8:00 P.M. THE LOST CONTINENT (1968) A REALLY ODD HAMMER STUDIO FILM BASED ON DENNIS WHEATLEY'S NOVEL "UNCHARTED SEAS" (WHICH SOMEONE IS SHOWN READING IN THE MOVIE). INCLUDES GIANT JELLYFISH, CRABS AND SPANISH CONQUISTADORS MENACING A SHIP STUCK BY SEAWEED.

10/15 - 1:00 P.M. I MARRIED A MONSTER FROM OUTER SPACE (1958) GOOD SCIENCE FICTION WITH TOM TYRON (AUTHOR OF THE OTHER). "AN ALIEN DISGUISED AS GLORIA TALBOT'S HUSBAND IS PART OF A PLAN TO REPLENISH HIS DYING SPECIES" SHE FINDS OUT BUT NOBODY BELIEVES HER. GREAT SCENE IN SPACESHIP WITH THE BODIES OF REPLACED HUMANS SUSPENDED IN MID AIR WHILE THEIR MEMORIES ARE REMOVED.

10/15 - 2:30 P.M. MY SON THE VAMARE (1952) ORIGINAL TITLE: OLD MOTHER RILEY MEETS THE VAMPIRE. OLD MOTHER RILEY MOVIES ARE BRITISH COMEDIES THAT STARTED IN THE '30'S. THIS WAS THE VERY LAST ONE. BELA LUGOSI IS BARON VON HOUSEN, A MAD SCIENTIST WHO THINKS HE'S A VAMPIRE AND PLOTS TO TAKE OVER THE WORLD WITH ROBOTS. ANOTHER RARE, INFAMOUS, BAD LUGOSI FILM THAT YOU SHOULDN'T MISS. BY THE WAY THE MAIN ATTRACTION OF MOTHER RILEY IS THAT SHE'S PLAYED BY A MAN IN DRAG.

10/15 - 8:00 P.M. TROG (1970) TERRIBLE BRITISH MOVIE WITH JOAN CRAWFORD TRYING TO EDUCATE AN APE-MAN WHILE MICHAEL GOUGH TRIES TO DESTROY HIM. THE FLASHBACK SCENES ARE FROM "ANIMAL WORLD", ANIMATED BY RAY HARRYHAUSEN. A PERFECT EXAMPLE OF WHAT EVEN A "GREAT" ACTRESS WILL STOOP TO.

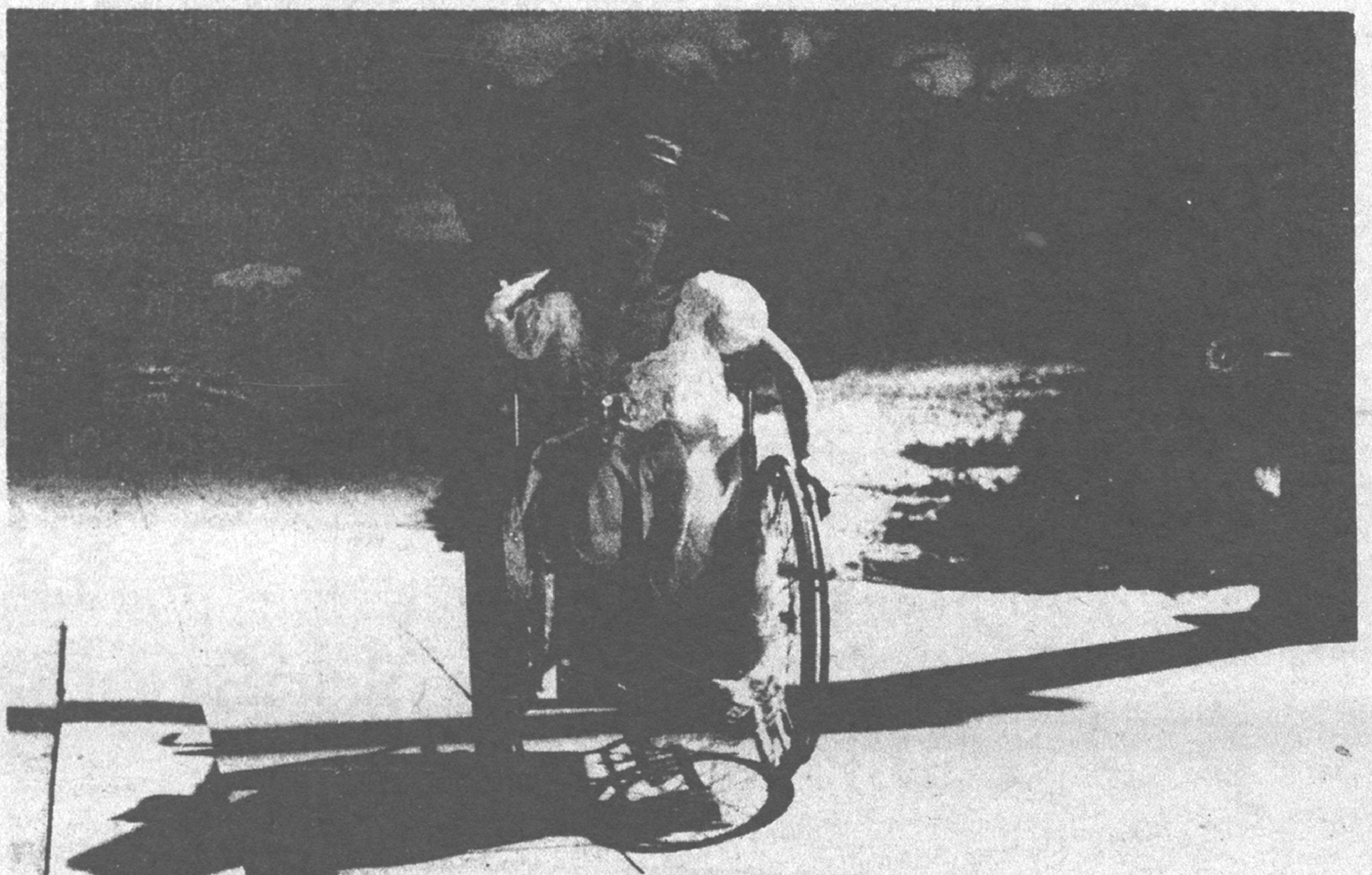
10/16 - 3:00 P.M. MUSCLE BEACH PARTY (1964) THE SECOND BEACH MOVIE WITH THE SAME DIRECTOR AND CAST AS THE FIRST, PLUS DON RICKLES.

10/18 - 9:00 P.M. DICK TRACY MEETS GRUESOME (1947) WITH THE EXCEPTION OF 2 MOVIES, RALPH BYRD WAS DICK TRACY FROM 1937 TO 1952 IN SERIALS, MOVIES AND ON T.V. THIS WAS THE VERY LAST TRACY MOVIE AND WORTH SEEING FOR BORIS KARLOFF AS GRUESOME.

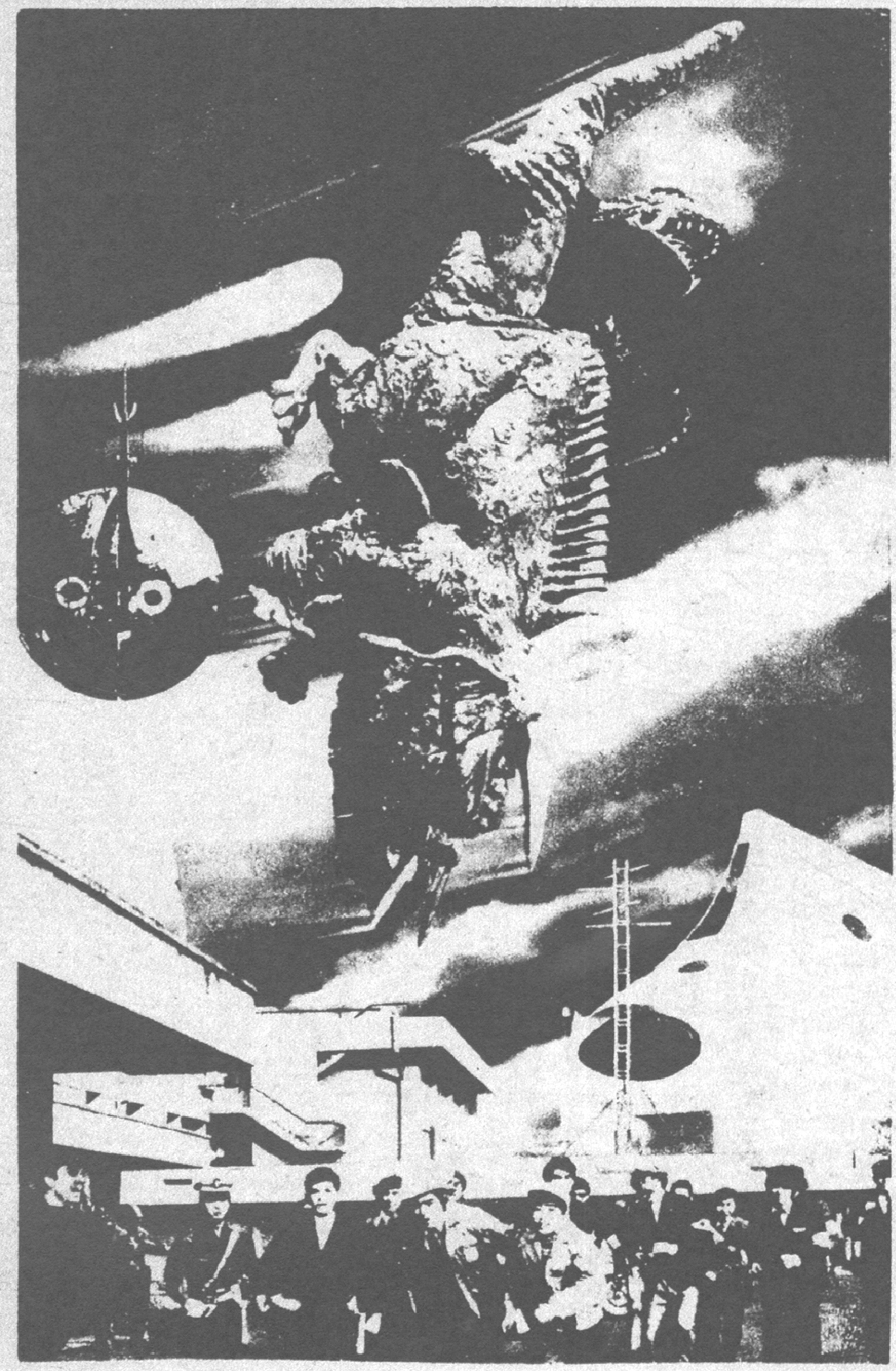
10/21 - 1:00 P.M. SCREAM OF FEAR (1961) GOOD EARLY HAMMER FILM STARRING SUSAN STRASBERG AND CHRISTOPHER LEE. "A CRIPPLED GIRL THINKS SHE'S GOING MAD WHEN HER FATHER'S BODY KEEPS TURNING UP IN STRANGE PLACES."

10/22 - 1:00 P.M. GAMERA VS. MONSTER X (1969) LIKE ANYTHING THAT MAKES MONEY, GODZILLA MOVIES WERE COPIED BY ANOTHER JAPANESE STUDIO AND THE RESULT WAS GAMERA, THE FLYING TURTLE. THIS IS THE 6'TH OF 7 GAMERA MOVIES, ALSO CALLED - MONSTERS INVADE EXPO '70. "MONSTER X (JIGER) LAYS AN EGG IN GAMERA'S BODY - THE OFFSPRING SUCK GAMERA'S BLOOD"

10/22 - 2:30 P.M. HOLD THAT GHOST (1941) EARLY ABBOTT AND COSTELLO HAUNTED HOUSE COMEDY WITH UNIVERSAL STUDIOS HORROR QUEEN EVELYN ANKERS AND THE ANDREWS SISTERS.



SUSAN STRASBERG IN "SCREAM OF FEAR"



10/22 - 8:00 P.M. MYSTERIOUS ISLAND (1961) EXCELLENT RAY HARRYHAUSEN ANIMATION (GIANT OCTOPUS, CRAB, CHICKEN AND BEES) IN SEMI-SEQUEL TO JULES VERNES 20'000 LEAGUES UNDER THE SEA. UNION SOLDIERS ESCAPE PRISON IN A BALOON WHICH TAKES THEM TO AN ISLAND WITH GIANT ANIMALS AND CAPTAIN NEMO (HERBERT LOM)

10/29 - 1:00 P.M. YONGARY - MONSTER FROM THE DEEP (1967) A ONE-SHOT GODZILLA IMITATION FROM SOUTH KOREA. YONGARY IS A GASOLINE DRINKING MONSTER WHO DANCES TO ROCK MUSIC (REALLY).

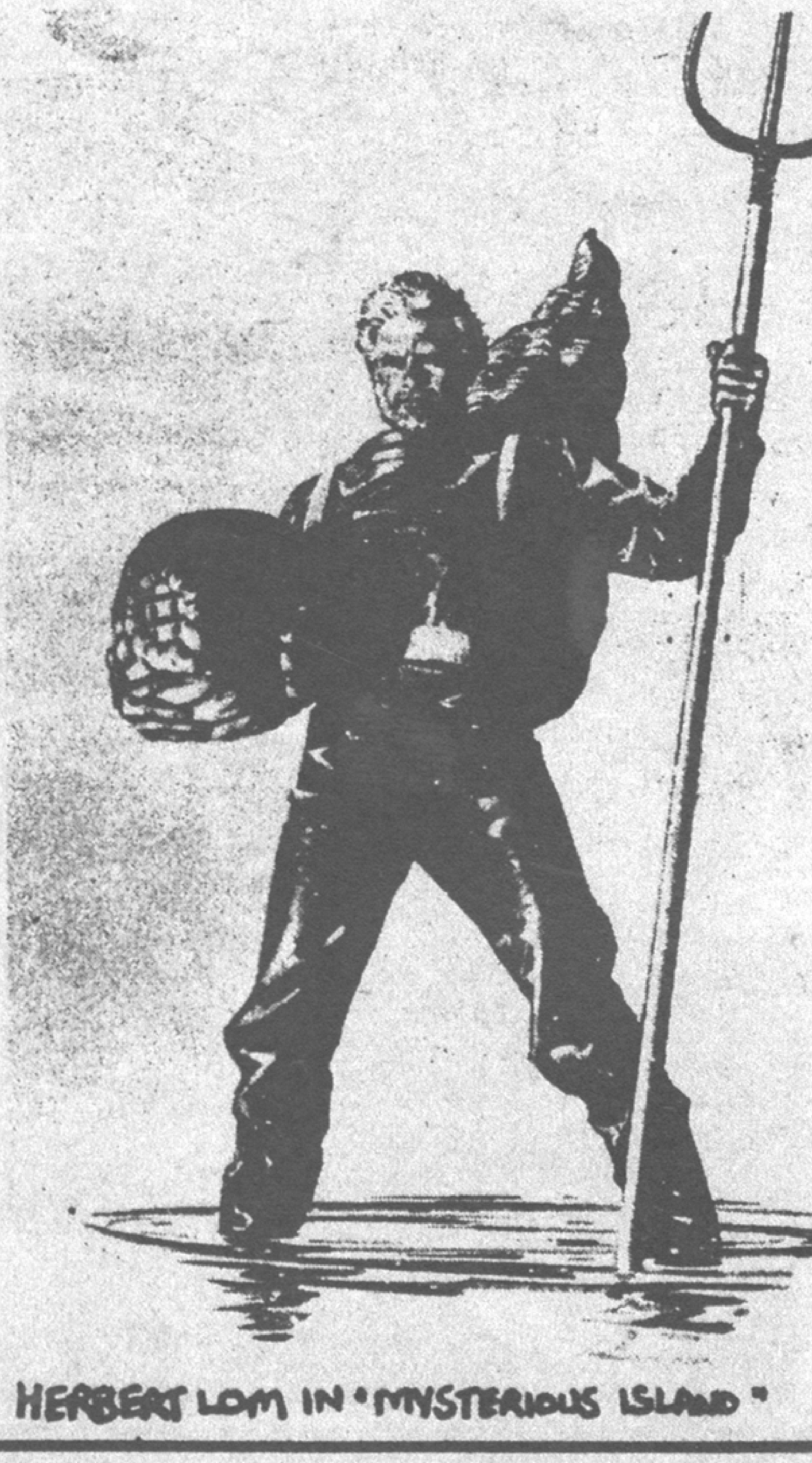
10/29 - 8:00 P.M. THE ILLUSTRATED MAN (1969) ROD STEIGER PLAYS THE ILLUSTRATED MAN AND ALSO STARS IN 3 STORIES FROM THE RAY BRADBURY BOOK. THE STORIES ARE "THE VELDT", "THE LONG RAIN", AND "THE LAST NIGHT ON EARTH". THE WAS A VERY UNSUCESSFULL RELEASE, CRITIC AND BOX OFFICE WISE. ALSO WITH CLAIRE BLOOM.

10/31 - 9:00 P.M. TALES OF TERROR (1962) 3 POE STORIES, ALL STARING VINCENT PRICE. INCLUDING "THE FACTS IN THE CASE OF M. VALDEMAR" WITH BASIL RATHBONE, "THE BLACK CAT (INCLUDING "THE CASK OF AMONTILLADO") WITH PETER LORRE, AND "MORELLA".

FOR A COMPLETE ILLUSTRATED GUIDE TO ALL 48 MOVIES DIRECTED BY ROGER CORMAN, ORDER THE 1'ST ISSUE OF AX (WHERE THIS T.V. GUIDE ORIGINATED). SEND $1.00 TO THIS MAGAZINE AND FIND OUT ABOUT "THE TRIP", "LITTLE SHOP OF HORRORS", "MASQUE OF THE RED DEATH", JONATHON HAZE, PETER FONDA, JACK NICHOLSON, BETSY JONES-MORELAND AND MUCH, MUCH MORE.

MORE NEXT MONTH -

ALLISON HAYES (1930 - 1977)
STAR OF:
THE HYPNOTIC EYE
ATTACK OF THE 50 FT. WOMAN
THE UNDEAD
THE UNEARTHLY
ZOMBIES OF MORA TAU
THE DISEMBODIED



HERBERT LOM IN "MYSTERIOUS ISLAND"

it's a snap... at the DROME!

dial 231 UFOS

SPICY PIX + POLAROIDS SAVE YOU $$$ AT THE DROME!

★ $1.00 OFF ANY LP!

★ 50¢ OFF EA. OF TWO NEW WAVE 45s!

FOR EVERY PIC YOU BRING!

(5 PIX/CUSTOMER)

WE NEED YOUR UNWANTED PHOTOS TO COVER OUR DULL WALLS AND USE IN HIDEOUS BOREDROME ADS. ALSO, WHEN THEY DIG UP THE DROME IN THE YEAR 2525 YOUR MISC. PIX WILL KEEP 'EM GUESSING FOR WEEKS!

DON'T BE A FART!

HAVE FUN IN 1977 AT CLEVELAND'S ORIGINAL NEW WAVE RECORD STORE RIGHT ACROSS FROM THE FIRESTONE NEW WAVE TIRE STORE – WE HAVE TO ADMIT IT – THEY THOUGHT OF IT FIRST!

12427 CEDAR at fairmount